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INCORPORATING VANITY FAIR



AUTUMN FORECAST
FURS • HATS
AUGUST 1, 1938
PRICE 35 CENTS

Beatrice "Milo" Gray

SELECTS

HOLLANDER-dyed PERSIAN
for its long-lived loveliness

Miss Gray ("Milo" to her intimates, and one of last season's prominent debutantes) divides her time between sports and fashion designing. Style-wise, she picks her new fur coat of Hollander-dyed Persian Lamb. And most becoming it is to her lithe figure . . . its petal shoulder yoke and under-chin tie give top interest to the soft beauty of its tight, glistening curls. For Miss Gray—as for every owner of Hollander-dyed furs—there is the added joy of knowing that the smart beauty of her coat will live through many, many seasons. For, Hollander-dyed, its deep, glossy black is guaranteed color-permanent.



Hat by Lilly Dache

Quality of skins and workmanship determines the price of furs. But whether you pay much or little, the Hollander mark is your assurance of lasting loveliness. Look for it. A. Hollander & Son, Inc., world's largest fur dyers, Newark, New Jersey.



HOLLANDER-dyed FURS keep their BEAUTY longer



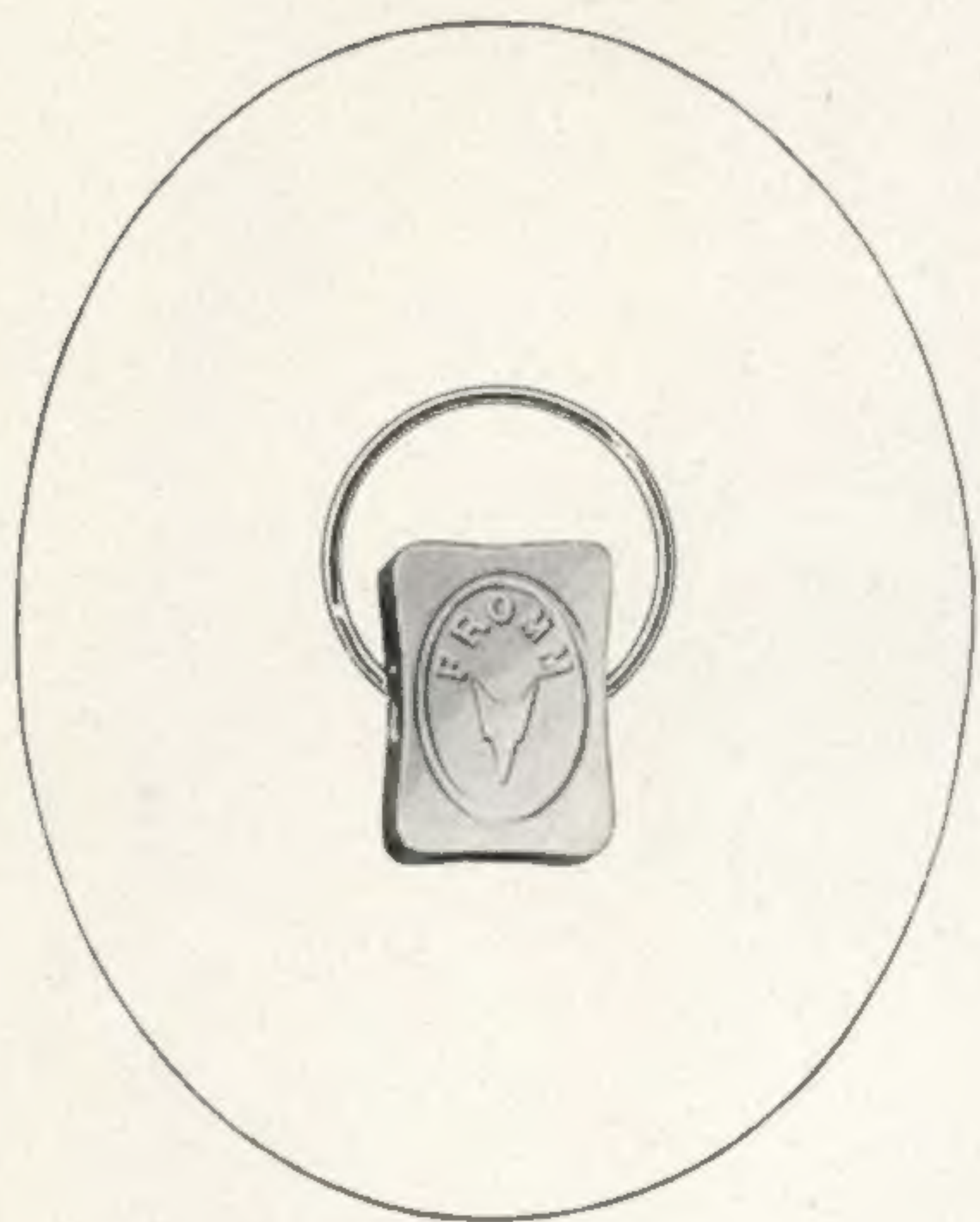


DACHÉ HAT • FRENCH ROOM

GEORGE PLATT LYNES

Proud Look of Lynx . . . In our opinion, the most dramatic fur news in Paris: prodigal use of blonde lynx, paling from a heart of gold to a mist-white nimbus! Immediately launched by our famous Fur Salon, in lavish coats that take an important place in the August Collection, now complete to make early selection possible.

MARSHALL FIELD & COMPANY, Chicago



GUIDEPOST

TO THE SILVER ARISTOCRACY

The FROMM Medallion...and the FROMM trademark stamped on the leather side of every FROMM Fox

You say "aristocracy" advisedly, when you speak of Fromm Foxes—generations of special breeding have produced a noble strain unlike any other you have seen. The skins are unusually large . . . deep in lush, silky fur . . . and *bright with silver*. You know the "ancestry" of each fox in your Fromm coat—the pedigree certificates are sent to you in exchange for the Fromm medallions.

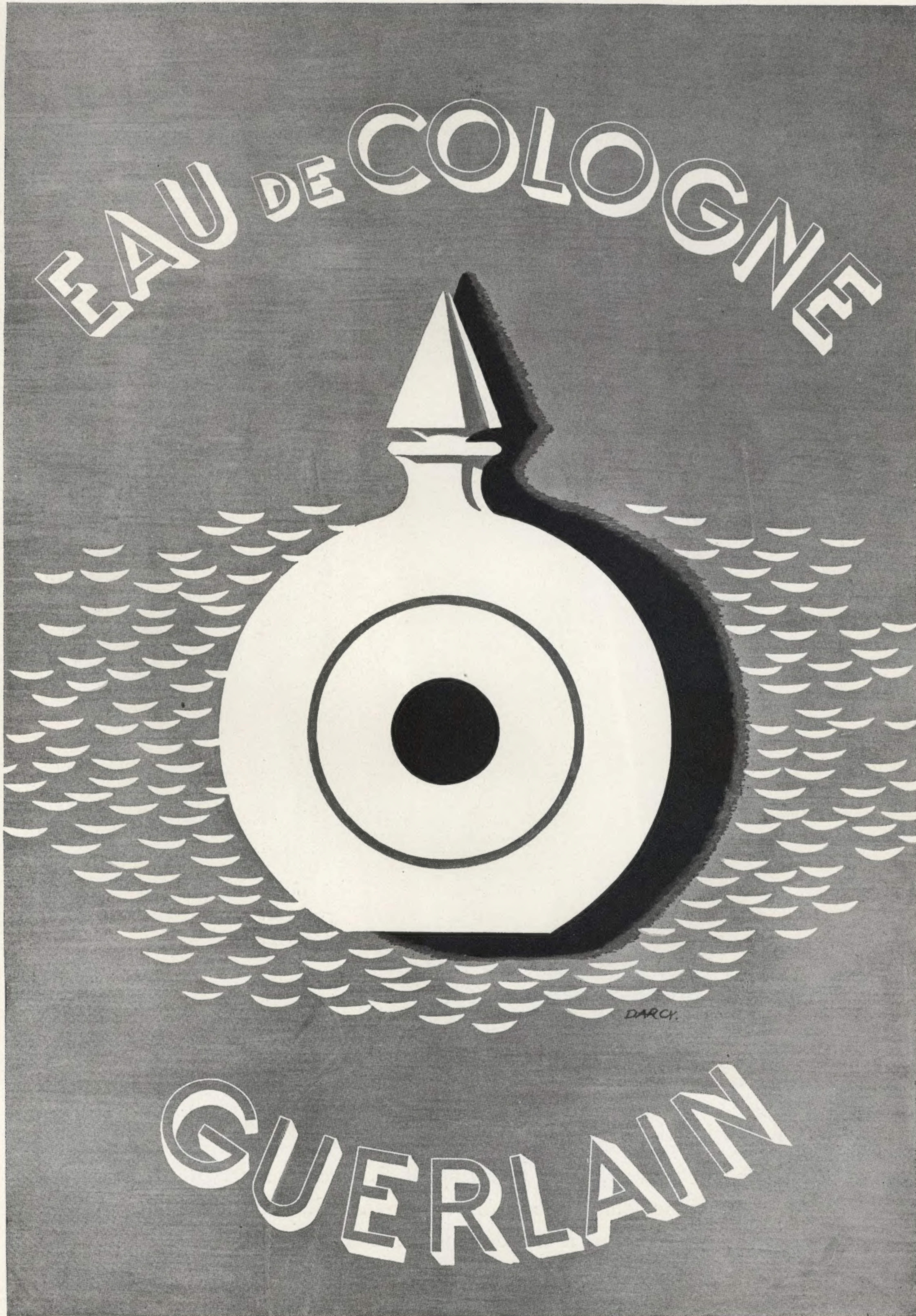


Courtesy, WM. PINKUS, San Francisco

If the medallions have been removed from the skins, ask for them wherever you buy your furs, and mail them to Fromm Bros., Inc., Hamburg, Wis.

FROMM

Bright with Silver PEDIGREED FOXES





U.S. GOVT.
 ALASKA
 SEAL
 SKIN
FOUKE
 St. Louis
 DRESSING
 &
 DYE

*The Genuine Alaska Sealskin is
 always identified by this mark*

Fashion Portrait in **ALASKA SEALSKIN**

Prophetically, the newest, most tempting of this year's fur fashions blossom forth in *Alaska Sealskin*. Velvet-smooth, incredibly supple, flowingly alive, this is the designers' fur of furs, here and in Paris. In raven *Black* or deep-toned *Safari Brown*... *Wherever better furs are sold.*

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 McKeesport, Pa.....Katzman's
 Memphis, Tenn.....J. Goldsmith & Sons Co.
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 Milwaukee, Wis.....Bilker-Gerner
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 Nanterville, Tenn.....Rich. Schwartz & Joseph
 New Haven, Conn.....Moline's
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 New York, N. Y.....Simon Mandell
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 Portsmouth, Va.....Murray Held Co.
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 San Antonio, Texas.....The Fashion
 San Francisco, Calif.....Cleland Simpson Co.
 San Jose, Calif.....Alexander's
 Santa Rosa, Calif.....Beverly Shoppe
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 Springfield, Mass.....Silver Specialty Shop
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 Syracuse, N. Y.....La Debutante Shoppe
 Tampa, Florida.....Kaplowitz Bros. Inc.
 Terre Haute, Ind.....Davis, Inc.
 Tyler, Texas.....Richard Healy Co.
 Washington, D. C.....The Arline Shoe
 White Plains, N. Y.....The Fashion
 White Plains, N. Y.....Hollywood Apparel Shop
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 IS NOW READY . . . DRAMATIZED IN
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 Woodland, Calif.....The Fashion
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 Wilkes Barre, Pa.....The Fashion
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 White Plains, N. Y.....The Arline Shoe
 Washington, D. C.....Davis, Inc.
 Terre Haute, Ind.....Kaplowitz Bros. Inc.
 Tampa, Florida.....La Debutante Shoppe
 Syracuse, N. Y.....Silver Specialty Shop
 Summit, N. J.....Sherman's Inc.
 Springfield, Mass.....Dey Bros. & Co.
 Scranton, Pa.....Lady Lee-Evelyn Shop
 Santa Rosa, Calif.....H. Frankel & Sons
 Santa Rosa, Calif.....Beverly Shoppe
 San Francisco, Calif.....Alexander's
 San Jose, Calif.....Cleland Simpson Co.
 Salisbury, Md.....Hollywood Smart Shop
 Sacramento, Calif.....The Fashion
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 Peoria, Ill.....The New Brooks
 Parkersburg, W. Va.....Broida's
 Omaha, Nebr.....J. L. Brandeis & Sons
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Fashion Life

COATS . . . IN AN AUGUST PRESENTATION . . .
NOW APPEARING IN LEADING STORES OF AMERICA

Sheer brilliance . . . the August collection of FASHION LIFE coats. Jewels from the advance collections. New silhouettes,—lines to make a Juno of you. Furs selected by our experts who choose only the best for a FASHION LIFE gem. Coats that will give zest to your Winter fashion life, and give you more coat beauty and value for your money than you ever dreamed possible! Shop with a sparkling August copy of the new Fashion Life Booklet in your hands . . . it's free at your nearest good store . . . or by writing us. It will give you the most you ever thought you could get . . . in a good winter coat!

Half sleeves and collar of beautifully tipped skunk after Schiaparelli. Nubbed woolen coat.
\$65.00

Full length inserts and collar of Persian Lamb on nubbed woolen.
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Blue Fox (dyed red fox) pouch collar on a reed - slim box coat with saddle back.
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Beautifully blended mink on nubbed woolen box coat, exceptional at
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Masterpiece in weaving that multiplies the luxury of these coats! Elynor chooses Botany's Boucola as the ideal all-purpose fabric for these exciting new cylinder coats, that you will wear the Winter through. For elegance... the Silver Fox trimmed model. For dash... the tuxedo with muskrat collar. For flattery... dyed squirrel sleeves that look like sable. Each \$69.95

Elynor Fashions are sold exclusively at the following stores:

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Elynor Fashions present **AFTERNOON**
BLACKS . . . in Celanese* Rayon

SOOT BLACK town frocks and a clever town suit in exclusive new matelasse patterns of Celanese rayon yarn, accented with finely-made costume jewelry . . . both confined to the originators of these smart, young frocks. Very unusual values . . . very 1938 fall. Sizes—12 to 20. Under \$25.



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Outstanding Puppies and Young Stock for Disposal
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Bred and raised to insure
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Manchester, N. H.**THE DOG MODE OF VOGUE**An Afghan head study. Suleiman of Pom-
mel Rock. Mr. and Mrs. Lynde Selden**Hounds and the Sphinx**

THERE is always the magical charm of the Afghan. Even when Moses was a baby, and the Sphinx the symbol of a bright, green land, the Afghan sat on the throne with Egypt's Pharaohs. Though, back in the dimness of time, several thousand years ago, a scholar might quibble over the architecture of the pyramids, it is agreed that the Afghan is the dog mentioned so often in Egyptian hieroglyphics. To an impudent Pharaoh princess, he was "Monkey-face," and the dearest possession of her pampered existence. To-day, he's the same noble dog, with his characteristic top-knot, his high hipbones, and his gaily carried tail. In the leisurely progress of the ages between, he has never let his reputation down.

How the Afghan got from Egypt into Afghanistan is one of the mysteries that occur in the mixed-up story of those Mediterranean migrations centuries ago. And the origins of the peoples of this tight little land, hemmed in by India, Russia, and Persia, are no more possible to solve. For this land felt the successive surges of ambition on the part of Alexander, Mohammed, Genghis Khan, and the British Empire. It's a country of hills and (Continued on page 10)

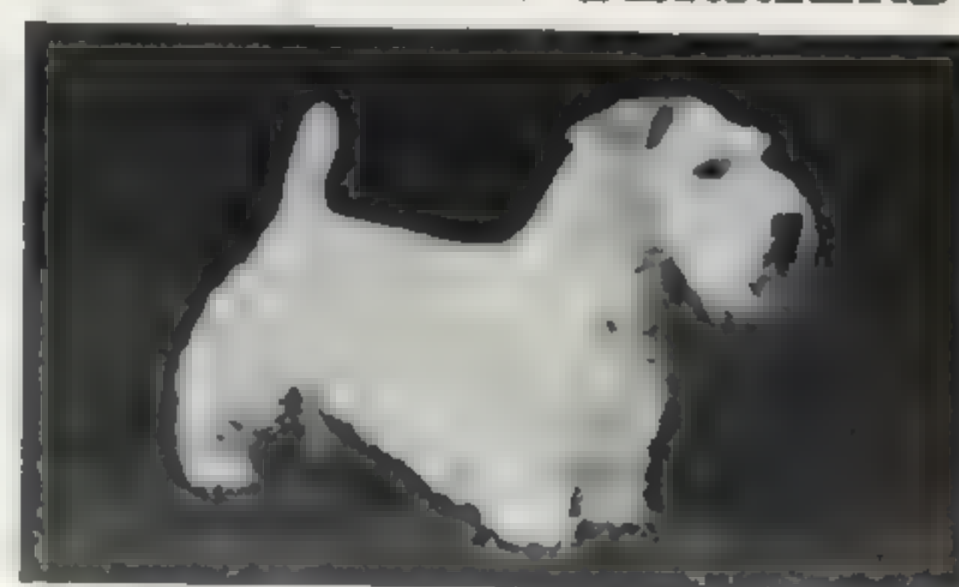
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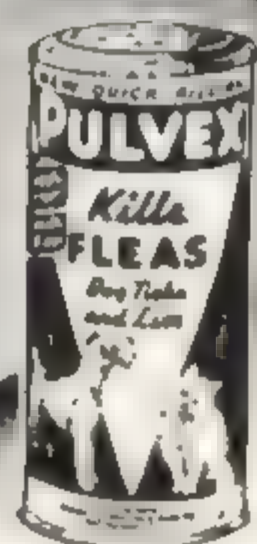
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English Champion Matinee Idol of Herds

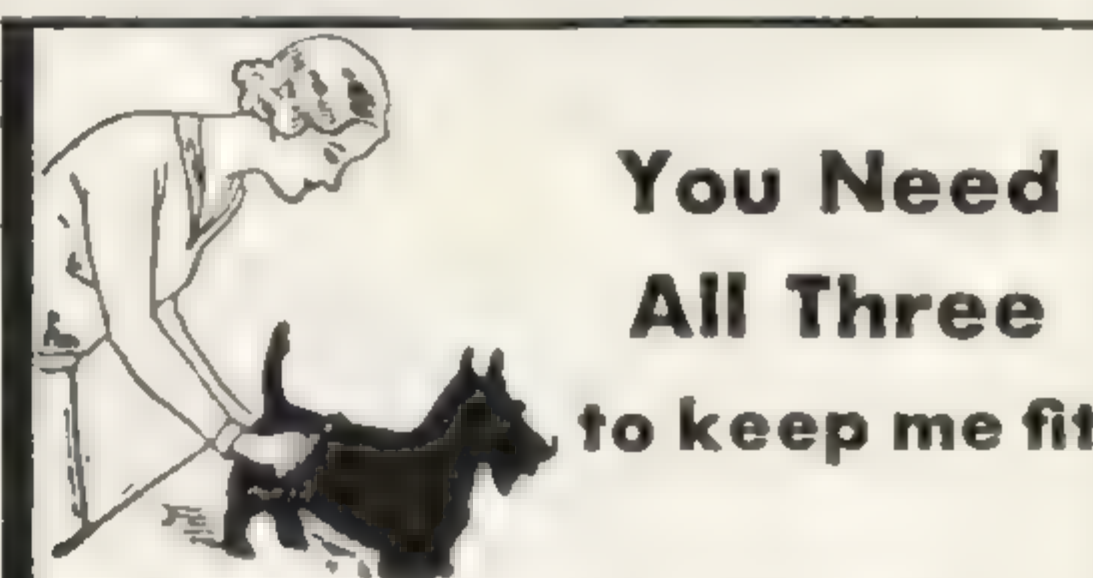
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known from coast to coast.**MACCRYSTAL KENNELS**(D. F. Moran—J. L. Moran, Owners)
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- Now Kills Fleas
100% Faster . . .
- No Fleas Revive
to Reinfest . . .
- Also Kills Lice
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**A FLEA POWDER
WORTH BARKING FOR!**

• This new quicker-killing Pulvex not only kills all the fleas (as did the old Pulvex) but . . . IT KILLS THEM 100% FASTER. None revive to reinfest. No fleas survive Pulvex!

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SINGLE SPOTPULVEX 6-USE DOG SOAP kills fleas, oils, tones,
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In cans: 3½ oz., 25¢; 8 oz., 50¢; 1 lb., 85¢; 5 lbs., \$3.50; 10 lbs., \$5.50; 25-lb. drum, \$12. All prices delivered. If your dealer hasn't it, write Standard Brands Inc., Dept. V-6, 595 Madison Avenue, New York.

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THE DOG MODE OF VOGUE



AFGHAN HOUNDS

Devoted watch dogs
The most intelligent of four-footed friends
Outstanding hounds—black, golden brindle and cream colored.
Several are real show prospects.
All the most delightful companions.

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KINGWAY AFGHANS

Puppies by imported sire for October delivery. Reasonable prices, so speak now.

Kingway Kennels
869 Vine St.
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CH. AMANULLAH OF KANDAHAR

Best of Breed, Westminster
Kennel Club Show 1938

KANDAHAR KENNELS

MISS AMELIA E. WHITE, OWNER

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Puppies and young stock
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Six puppies of this fox-like, devoted, knowing breed, the only ones for sale in America, ready for delivery in August.

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Mrs. Henry F. Price, Secretary
Cardigan Welsh Corgi Club
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AFGHAN HOUNDS



Jalalabad Fatima of Pommel Rock

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Mr. and Mrs. Lynde Selden, owners
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PUPPIES AT WALDECK

THE DOG MODE



The Afghan Hound is ideally suited to the rôle of companion dog. Miss Jenny McKean

(Continued from page 9) mountains, of intense heat and piercing cold, of a wild, nomadic life that requires a dog born with a keenness for the hunt, with a sturdiness and agility for outdoor life, and with an adaptability to the vagaries of climatic conditions.

Little need be said about the Englishman's unflagging interest in horses and dogs. In 1860, when the British were busy in defending every mile of their vast frontiers, the Afghan encountered the British Army and became the champion, guard, and protector of the king's forces. At Chaman, on India's northwest border, a pack of Afghans stood watch every night with the soldiers. Several dogs would attach themselves to each patrol and remain at their respective posts until reveille next morning. When there were the coursing of gazelles and jack-rabbits and the hunting of the snow-leopard to be done, the Afghan was there, too.

He came to England with the Kipling ballads and the tales of peoples old when England was young. In 1907, Zardin



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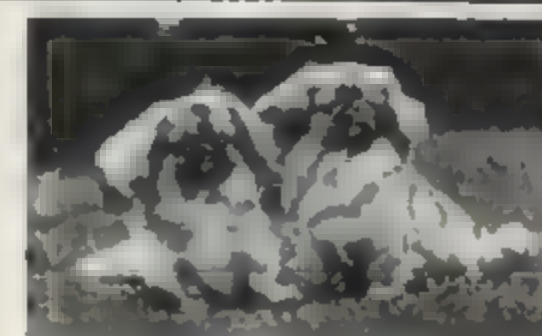
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OF VOGUE

took first prize at one of the English Kennel Club Shows. His place in British dog circles was assured when Queen Alexandra expressed a desire to see him. Zardin made history, and his body is now in the British Museum—under the same roofs with the Pharaohs.

The World War still further stimulated interest in the breed, and it saw American fanciers importing and discussing the Afghan. Just this year, a group of breeders banded together and formed the Afghan Hound Club of America.

In the Afghan, there's a happy combination of qualities, making him a good companion and an excellent guard. Behind that bobbing top-knot and those dark, gleaming eyes, there's just enough gaiety and fun for him to enjoy a rough-house game with the youngsters. You can be certain that, if protection is needed, the Afghan will be there on guard. His proclivities in this direction are equalled by none, for he's been born with the protective instinct coursing through his veins.

The Afghan is not a believer in indiscriminate barking, but knows, just as surely as he did in his native country, the proper moment for barking and the method of attack. And to the rôle of companion, he brings an intelligence and a sturdiness that make him not only a delight to the children, but to grown-ups, as well.

M. E. S.



A puppy and a champion. Note the typical high tail carriage and top-knot. Miss Amelia White, owner

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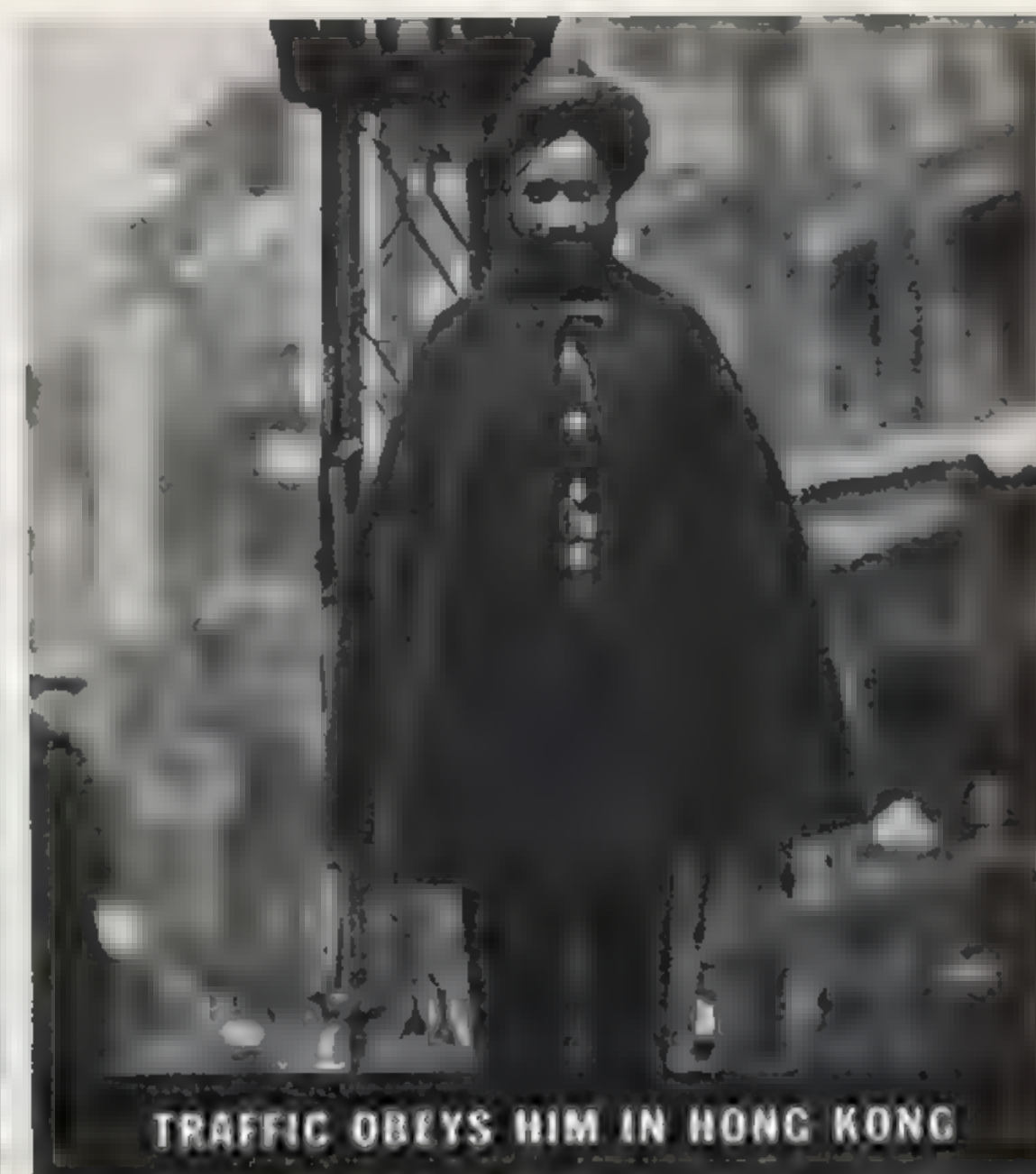
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Breakwater Court. One of the finest hotels on Coast. Accommodates 250 guests. Bathing, Golf, Tennis, Fishing and Boating. Now open.

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Squaw Mountain Inn. Private, sporty golf course. Fishing, swimming, boating, Tennis, archery, hiking. Select clientele. No Hay Fever. Phil Sheridan, Mgr.

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Sparhawk Hall. At salt water's edge. Surf bathing, sandy beach. Golf, tennis, fishing, riding, Orchestra. Sprinkler system. Elevator. Ogunquit Playhouse.

Prout's Neck

The Willows. Distinctive seashore resort. Friendly hospitality, splendid meals. Rates reasonable. Climate ideal. Golf, tennis, yachting, bathing.

Winter Harbor

Grindstone Inn. Overlooking beautiful Frenchman's Bay. Atmosphere of a fine Club. June to September. Moderate rates. Booklet. C. V. Delahunt, Mgr.

MASSACHUSETTS

Cape Cod—Falmouth

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Nantucket Island—Nantucket

Sea Cliff Inn. All summer attractions. Modern American accommodations for 150. Unexcelled view. Cottages. Music. Restricted Clientele. Eltinge Bros., Mgrs.

Nantucket Island—Siasconset

Beach House. In picturesque Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. All outdoor sports. Private Beach.

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New Ocean House. Where the New England Coast is most picturesque. Private bathing beach. Best clientele. Booklet. Clement Kennedy, President.

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Charlevoix Beach Hotel. On Lake Michigan. Private beach. All sports. Every convenience. Excellent cuisine. May we send booklet? Mrs. D. von Dolcke, Mgr.

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VOGUE'S TRAVELOG

WILL ROGERS MEMORIAL RODEO. The second annual Will Rogers Memorial Rodeo will be held this year in the new Will Rogers Rodeo Stadium at Colorado Springs, Colorado. August 19-21 are the dates set for the rodeo and dedication of the new memorial stadium.

World famous cowboys have welcomed this opportunity to pay homage to their friend and fellow cowboy, and the competition in the impressive 10,000-seat copper and steel arena will be keen and exciting.

It is likely that dog racing will be presented in the stadium for a short season after the rodeo, and this will be followed by football games, track meets and other sporting events to be scheduled later.

"TWIN DOG SHOWS". Up Lake George and Saratoga way, in New York's Adirondack Mountain region, plans are under way to make the week-end of August 20 a decidedly doggy one. On Saturday, there's an all-breed show on the Sagamore horse show grounds at Bolton Landing fronting Lake George. Excellent hotel and luncheon accommodations are within a short distance of the show. Next day, Sunday, August 21, the show circuit moves down to Saratoga Springs for the Wildwood Kennel Club's fixture to be held on the grounds of the McGregor Links, two miles north of Saratoga on Route 9.

TO PUT ON YOUR CALENDAR:

August 4-14—Berkshire Symphonic Festival, Lynwood between Lenox and Stockbridge, Massachusetts.

August 9—Maine State Women's Golf Tournament, Poland Springs Course, Poland Springs, Maine.

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Grantiden Hotel. Private beach and golf course, riding stables, all outdoor sports, orchestra. American plan \$6 up. Restricted clientele. G. H. Bliss, Mgr.

Squam Lake—Holderness

The Asquam Hotel. High over lake, wide view of mountains. Established 1880. Restricted clientele. \$5. up per day. Illustrated leaflet.

White Mountains—North Woodstock

Hotel Franconia. Mt. climbing, fishing, golf, tennis, pool, no hay fever. Select clientele. Mgr. A. W. Goddard, or N. Y. Office, L. P. Brickett, 535 5th Ave.

White Mountains—Sugar Hill

Sunset Hill House. Social and Scenic Center of the White Mountains. Golf on grounds free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

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Ocean City

The Flinders. Directly on boardwalk. American plan. Three sea water swimming pools. 230 rooms with baths. June 25 to Sept. 12. J. Howard Nocum, Mgr.

Spring Lake Beach

The Essex and Sussex. A distinctive ocean front summer hotel overlooking private bathing beach—less than two hours from New York. C. S. Krom, Mgr.

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NEW YORK

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Briarcliff Manor

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NEW YORK

Cragmoor

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Lake George—Bolton Landing

The Sagamore. Beautifully situated on an island. Golf, Tennis, Swimming, Dancing, Horse Shows, Races. Selected clientele. Perfect Service and Cuisine.

Long Island—Montauk

Montauk Manor. Golf, fishing, tennis, riding, surf and pool. Club privileges to guests. Finest resort life in America. Restricted clientele. Booklet.

Long Island—Orient Point

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New York City

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly \$12 up. Daily \$2.50. Bklt. "V".

Barbizon-Plaza. New skyscraper Hotel overlooking Central Park at 6th Ave. Rooms from \$3. single; \$5. double. Continental breakfast included. Bklt. "VM".

New York City



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NEW YORK

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Virginia Beach

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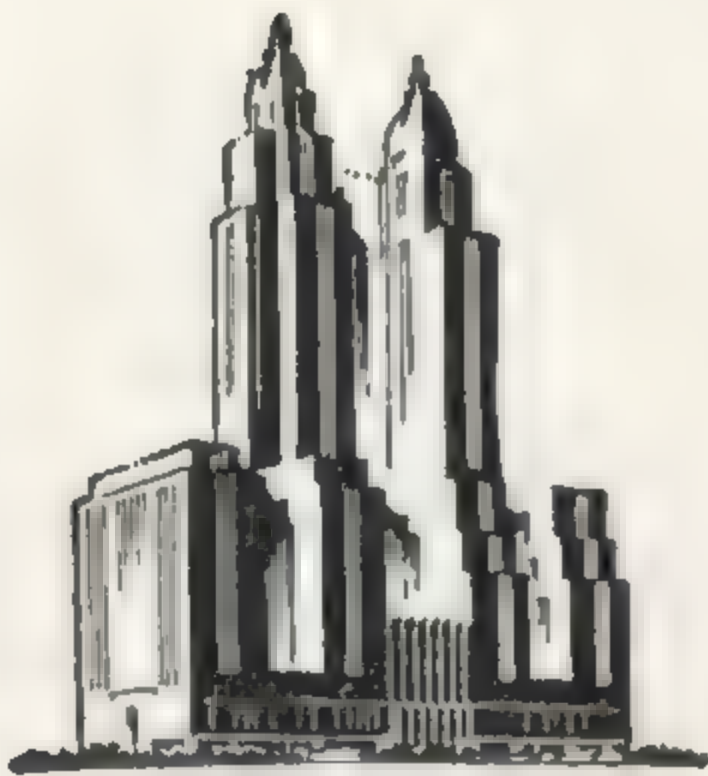
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THE GOURMET'S GUIDE

TWILIGHT TEMPO.... New York is a city of extremes. Of bitter, penetrating cold in winter, of sticky, burning heat in summer. Of incessant rushing, honking, screeching and grating. Of endless escaping....

But New Yorkers are a hardy lot. Even on days as devastating as these August days, when a shower an hour still leaves you limp and wilted, everyone keeps going. Everyone keeps right on going until that day at the office, or that infernal round of shopping errands is done.

Then, and only then, does the city relax to a life somewhat slower in tempo. Then is the time to take one last shower, get into chignons (or their masculine equivalent) and enjoy what's left of the day. Go, perhaps, to your favorite restaurant or your favorite inn outside of town. But don't hurry. Order leisurely, after about an hour's lazy conversation over an ice-green drink. Then settle down to a slow, languorous dinner, and perfect contentment....

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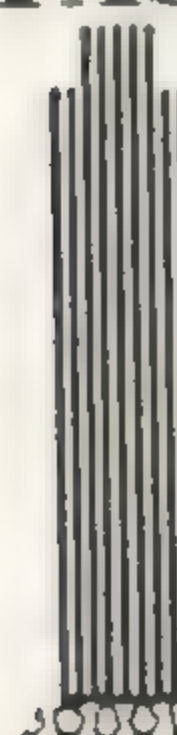
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- 1—Monday "The Wave" (Mexico)
- 2—Tuesday "The Spanish Earth" (Spain)
- 3—Wednesday "Young Forest" (Poland)
- 4 and 5—Thursday, Friday "Dodsworth" (U.S.)
- 6 and 7—Saturday, Sunday "Mr. Deeds Goes to Town" (U.S.)
- 8 and 9—Monday, Tuesday "Captains Courageous" (U.S.)
- 10 and 11—Wednesday, Thursday "Show Boat" (U.S.)
- 12 and 13—Friday and Saturday "Ruggles of Red Gap" (U.S.)
- 14 and 15—Sunday, Monday "Scarface" (U.S.)
- 16—Tuesday "The Informer" (U.S.)
- 17—Wednesday Walt Disney—Charlie Chaplin Cartoons and Comedy (U.S.)
- 18 and 19—Thursday, Friday "They Won't Forget" (U.S.)
- 20 and 21—Saturday, Sunday "State Fair" (U.S.)
- 22—Monday "Sister Marie" (Hungary)
- 23 and 24—Tuesday, Wednesday "Tales from the Vienna Woods" (pre-Hitler Austria)
- 25—Thursday "Road to Life" (U.S.S.R.)
- 26 and 27—Friday, Saturday
- 28—Sunday "Potemkin" (U.S.S.R.) "Chapayer" (U.S.S.R.)
- 29—Monday "Baltic Deputy" (U.S.S.R.)
- 30—Tuesday "Mother" (U.S.S.R.)
- 31—Wednesday "The Eternal Mask" (Switzerland)

The plural Mr. Hoysradt

All over town, you've been hearing about John Hoysradt, whose candid satirizations are so funny that

people have been known to come in town, or delay going to the country, just to see them.

We still can't decide which get the prize, the Dictators and their sequel—Statesmen at Play: wherein Chamberlain badmintons, Blum blows bubbles, Hitler paints, Mussolini knits (for *molti bambini*), and Roosevelt fishes. Or the opera skits, with Mr. Hoysradt sitting at a small piano and doing duets with himself in the manner of Brünnhilde and Siegfried, Pelléas and Mélisande, et al. Or the bored guest at Elsa Maxwell's May-pole Party. Or Noel Coward (about to go off somewhere in a cattle-boat).... You'll want to see them, if you haven't already, and pick your own favourites.

Mr. Hoysradt is to all outward appearances a pleasantly average young man (Yale '27) who once taught history at Groton. He uses props sparingly because he doesn't need them. He can just sit down and be a whole crowd of people by imitating a loyal alumnus taking his wife to a football game.

At the moment, however, Mr. Hoysradt is over in London at Dorchester House convulsing the British with take-offs on themselves. But he'll be back at the Rainbow Room again on August 16. You can see him then.

Music al fresco



If you think the great outdoors has it all over any concert-hall as a setting for the performance of good music, you can't complain, these days, that the Lewisohn Stadium is the only place near New York where you can hear it this way. America has a number of al fresco music festivals, just as they do in Europe, where you can listen to symphonies under a ceiling of stars.

One convenient gathering for New Yorkers is the Silvermine (Connecticut) Music Festival, put on by the Silvermine Guild of Artists from Thursday, August 18, to Sunday, August 21. Concerts are held in a wooded glade ("glade" is the only word) overlooking the water. If you know Silvermine, you know you can't ask for lovelier surroundings.

For smart summer entertaining—

SMOKED TURKEY!

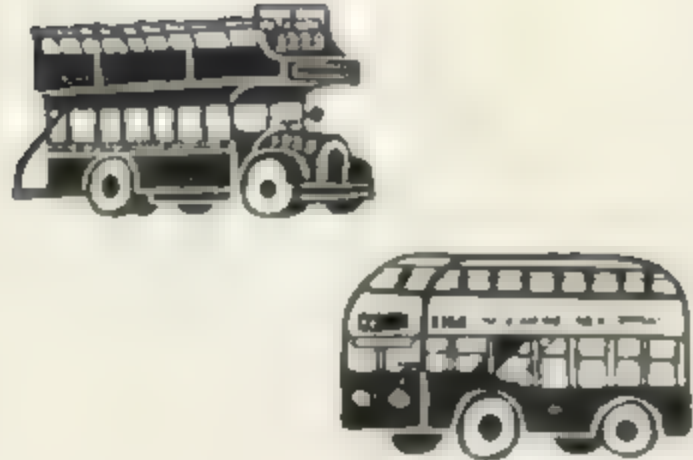
For al fresco musicales, summer weddings, hot-weather parties of all kinds PINESBRIDGE FARM SMOKED TURKEY is perfect. Sliced thinly, the flavorful white pieces and firm tangy dark meat make a cool, appetizing entree. Smoked Turkey hors d'œuvres, canapes

and sandwiches will win ecstatic comments. Ready to serve. \$1.35 a pound, express prepaid. Turkeys weigh 7 to 15 lbs., smoked. Money cheerfully refunded if not satisfied.

Pinesbridge Farm, R.F.D. #2, Ossining, N. Y.

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THE TOWN



And the music is good. Three evenings will be devoted to concerts by the New York Philharmonic Society: two conducted by Eugene Ormandy, one by José Iturbi. On the final night, two hundred and fifty singers chosen from choirs all over Connecticut will supplement the Orchestra to perform Beethoven's Ninth Symphony. On three mornings, the Roth String Quartet will play chamber-music, and, Saturday morning, Quinto Maganini will conduct a children's concert. (Lectures on art and music occupy the afternoons.)

During intermissions, you can study the etchings, paintings, and sculpture exhibited by Guild members, who include John Vassos, Lowell Balcom, John Taylor Arms, Helen Hokinson, and Richardson Wright. And on certain days, attend a rehearsal of the Philharmonic, to see what's behind the perfection of their public performances. Membership in the Silvermine Guild Festival Association includes admission to all these events, and costs from three to ten dollars, according to the seats desired.

Prelude to Stadiumusic

Some time when you're going up to a Stadium concert, stop in for dinner at Stoddard's—a penthouse restaurant on top of Butler Hall at One Hundred and Nineteenth Street and Morningside Drive. The place reminds you indefinitely of a quiet hotel-restaurant in some Continental watering-place. And the view is eye-filling: on one side, the Hudson River slides under the George Washington Bridge; while, on the other, the city lights trail off towards Long Island. Columbia faculty members, who are regular patrons, give Stoddard's a pleasant aura of academic relaxation that puts you in just the right mood for a stadium concert.

But behind all this amiable conservatism, behind the serving doors, is something definitely radical in the way of kitchens. More literally, this one is a "laboratory." Mr. C. F. Stoddard, the proprietor, is an incorrigible inventor, and he's devised machines to measure, time, and all but serve your food.

But don't worry about this stream-lined cuisine turning out bore-some, standardized fare. You'll like what you eat, and, anyway, all the science is behind the scenes.

Town gossip



Guy Lombardo and His Royal Canadians are playing on the Starlight Roof of the Waldorf-Astoria until the end of August....

.... Make a guess at Rockefeller Center's total population per day. We did, and were way off. Actually, it's a city of one hundred thousand—of

which twenty thousand are permanent tenants; sixty thousand are shoppers, business visitors, and New Yorkers seeking entertainment, and twenty thousand are out-of-town visitors. This last figure suggests that if you have out-of-town guests (even very sophisticated ones) a tour of Rockefeller Center is one way to amuse them....

.... Rockefeller Center is holding a competition for the best design for a bronze panel. It's to be placed over the main entrance of the Associated Press Building now under construction. The theme: News—its collection and dissemination throughout the world. The contestants: any sculptor who is also an American citizen. The prize-money: \$1,000 for the winner; \$500, second prize; \$250, third. Then, if the Associated Press and Rockefeller Center, Inc., approve the winning design, its sculptor will receive \$6,500 for executing it in bronze. The contest closes September 30....

.... If you'd like to see the Complete Graphic Work of Paul Gauguin, and a number of his paintings, as well, go over to the Brooklyn Museum, where they'll be on view in the Special Exhibition Hall until October. Incidentally, New York will be full of art shows all summer, for most of the museums and historic houses are taking part in the Summer Festival of the City of New York. The Municipal Art Committee, which sponsors the festival, has greatly increased museum attendance in summer by opening up the museums on both week-days and holidays. Special programs are frequently put on, most of them free. On August 3, for instance, the Municipal Galleries are having their thirty-third exhibition of resident New York artists....

.... You've probably heard that the hit of the American Art Exposition in Paris was its motion-picture section. In addition to a step-by-step record of the making of a modern movie, and several hundred still pictures, three film programs were shown several times a day while crowds of French people had to wait in line to get in. The programs gave, in brief highlights, the history of the American film industry—from the May Irwin-John C. Rice Kiss (Edison) right down to excerpts from "Swing Time" (RKO Pictures, Inc.)....

.... If you haven't already witnessed one of those big, outdoor swing spectacles—at Randall's Island, Jones Beach, or an indoor festival at Madison Square Garden—watch the papers until you see one advertised, and then go. No matter what else you'd planned to do that evening, drop everything and go. One hardly credible experience of this ilk is on tap every Tuesday and Thursday evening in Central Park. There's dancing on the Mall, from 8:30 to 10:30, with a WPA Federal Music Theatre band swinging it, while as many as three thousand youngsters shag like mad.

"FLANEUR"

For those considering fall rentals, the Westbury offers an interesting choice of one to seven rooms, some with serving pantries. Every apartment has been newly decorated. Furnished or unfurnished.

TWO RESTAURANTS • POLO BAR

THE
Westbury
MADISON AVE. at 69th ST. NEW YORK

Direction KARL P. ABBOTT
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INCORPORATING VANITY FAIR

AUGUST 1, 1938

HORST

All these are significant—the blue-grey of the velvet suit. The mink trimming. The size of the muff. The furred snood. The earrings. Suit: Russeks. Cartier jewels.

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IS PUBLISHED TWICE A MONTH

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AMERICAN, FRENCH, and BRITISH

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FRENCH-CANCAN PARFUM DE CARON

*Vogue's-eye view of
the Autumn forecast*



HORST

SIGNIFICANT things are beginning to emerge from behind the wall of the future. First to come into sight are the new hats. Hats laden with parrot-bright plumage—above is Schiaparelli's ostrich-tipped one. Tricorns of large and small dimensions. Miniature ten-gallon hats. Higher crowns here and there. Tiny oval-shaped hats perched almost over the bridge of your nose...as you'll see on the ensuing pages.

Into sight, too, this issue brings many another augury—the reappearance of that tawny fur, Russian fitch, which you haven't seen in many a year. Lumberjackets made, incredibly, of ermine. Ascots of silver fox. Muffs of all species, from puff-balls to pillows. Grey furs. Fisher fur. And strange (and frugal) furs such as South American *guanaco* and Alaskan *mouton*.

Earrings just missing your shoulders—you didn't overlook those on the cover, we hope. Tweed classics we'll wager you'll still be wearing three years from now. Coats with bloused backs that forecast a new coat silhouette. And shoes—to lead you into September—with an attractive clumsiness and heels shaped, amazingly, like spools or tear-drops.



You'll be preening your plumage, this autumn—what with feathers on practically every other hat. Feathers like the bright ones on Louise Bourbon's black felt tricorn, above. And if your mind is on furs, look hard at Max Fourrures' pelerine, a coachman's cape of black Russian marten over a marten-bordered wool redingote

Paris hats in full feather

THIS autumn, in Paris, hats are capricious, changeable, no more to be depended upon than the wind. Something is happening to such cherished types as the tricorn, the beret, the pill-box, the toque—something that makes yesterday's version look old hat. Sometimes it's size—while some hats shrink, others get larger. Sometimes it's trimming—new tricks with plumes and veils and drapery. In any case, these new hats are decorations—and you wear them frankly as decorations, as you would jewels or flowers.

FEATHERS. This autumn, fine feathers make many a fine hat. Feathers, keep in mind, are emblems of flair, of challenge. And you need to play up to them—to wear them with a slightly arrogant manner. Parrot-bright plumage tosses above Louise Bourbon's tiny felt tricorn, opposite. Black ostrich mounts high on Agnès' jersey toque, above. Schiaparelli waves a white tuft of ostrich over a small black tricorn. A scarlet bird alights on one of Suzy's little oval shapes. And Suzy, again, pins down a rolled-brim black felt with a long pink celluloid bird. Certainly, no hats for the staid.

TRICORNS. Whenever there's a marked feminine tendency in clothes, tricornes always come to light. For some reason, feminine faces under tricornes always seem to take on a fetching fragility. (You, of course, have to do your part for this illusion.) Suzy and Louise Bourbon both locate their tricornes far on one side of the head, leaving the other side bare. Schiaparelli's Lilliputian tricornes cover only part of your forehead, and practically none of your brushed-up hair. Incidentally, Schiaparelli's doll-size hats have been weighed and found wonderful in Paris. The new versions seem easier to wear than the early ones, or maybe we're getting used to them.

"FORWARD-PERCH" HATS. The tribe of hats that tip dangerously over your eyes is swarming over Paris. (If you can't wear them without a what-am-I-doing-in-this-hat expression, don't.) Two of these are the Suzy hats on page 42. Sure enough, there's an inkling of height—autumn inevitably brings back height here and there—in the way the brim rolls up in back, but the thing to photograph on your mind is the steep slant from the top of the head to the eyes. Agnès gets the same effect with her steep-fronted toques of twisted velvet or jersey.

BERETS. As long as there are hats, there'll be berets. The ones this year are Berets with a Difference. Agnès' big, brilliant suède ones are like envelopes—they open and stand up on the back of your head. (Continued on page 88)





HORST

ROUND HATS, SQUARE SHOULDERS Marjorie Dunton names that hat above, "Casserole," and it's just as round as one—a stiff black felt with a cloche brim and high, a crown pierced with bronzy-green quills. Heim's Persian lamb coat has strong square shoulders, an overlapping shoulder yoke, tiny collar, and a black pony belt. The jewels on both pages are from Boucheron

Opposite is the tiniest beret in Paris—Schiaparelli's dollar-size disk of blue felt sitting hazardously on one corner of your forehead. Loops of ribbon flip down one side, and a wide ribbon head-band keeps both the hat (and your back hair) in place. It's a hat that should be worn with bravado—here it accompanies Schiaparelli's husky-shouldered jacket of mink, the neck-line shirred on a draw-string





SILHOUETTE HATS Opposite, Descat's wavy-topped pill-box of black duvetine felt, with a red velvet quill. And Heim's low-collared silver fox coat, whittled down to minimum slimness by inserted panels of duvetine; a duvetine waistband. Coat; Jaeckel

Below: Lanvin's huge pie-pan beret of black felt, with a triangle nicked out of the upturned side. Its outlines show clearly above Lanvin's finger-tip winter cape of beaver with no actual collar, only two deep folds thrusting forward at each side of the neck-line

Right: Reboux's rosy-beige felt with a roller-coaster brim. (Big hats as well as little hats go down on one side, up on the other, exposing half your head.) Vionnet's magnificent red fox box-coat, collarless and untrimmed. Jewels on these pages from Boucheron



HORST





2

HIRSCH



3



6

1. A 1938 dress that would have won your dear grandmother's heart. Purple silk velvet, bare shoulders, tulle and ostrich halo. Hattie Carnegie

2. Wool and velvet get along together as well to-day as in the 'Nineties. Blue wool jacket and dress, yoked in velvet. Louise Bourbon's hat. Bergdorf Goodman

3. Haughty shoulders, wide sleeves—as in daguerreotype days, on a green wool suit. The pill-box harks back to the same epoch. Milgrim; I. Magnin, Calif.

4. Be the image of your Great Aunt Imogene, the family beauty, in this black silk velvet gown. That's écreu lace edging the jacket. From Bergdorf Goodman

5. A wool suit in the green-blue our ancestors worshipped (now we call it "teal"). Persian lamb trimming and pill-box. Hattie Carnegie; I. Magnin, Calif.

6. Add to the family album your portrait in this Molyneux hat, ribbons and feathers on it; this black wool suit, with velvet yoke and sleeves. Bergdorf Goodman



New Turnout in Tweeds



It's time now to think about tweeds, with autumn only a matter of days. About such magnificent tweeds as the ones on these pages. Look, for instance, at the colours. Look at the out-of-the-ordinary designs, at the new-looking tweed-and-leather combinations, at such details as hand-knitted sleeves and back. Here are the entries:

1. A State Trooper's jacket of soft black suède—shirred snugly at the waist. With it, a black tweed skirt. From Bonwit Teller; I. Magnin, California
2. Grey leather sleeves in a taupe-grey knitted jacket; hand-knitted back and sleeves in the grey leather vest. The slim skirt is of black tweed. Find it at Bergdorf Goodman

3. Plaid top-coat and jacket over a mustard-coloured tweed skirt. Hattie Carnegie; I. Magnin, California
4. Two-piece suit of bright plaid wool, by Jaeger; the jacket fastens high. Find this outfit at Best
5. Apricot suède front on a tweed jacket; black tweed skirt. Bonwit Teller; Marshall Field
6. Three-piece suit of Linton tweed. From Jay-Thorpe
7. Camel's-hair jacket with military brass buttons; plaid circular skirt. Bergdorf Goodman
8. A sweeping cape of red hunting twill, by Jaeger—perfect with dark green. This is from Lord and Taylor
9. Linton tweed coat. From Bonwit Teller; Marshall Field



AT THE CLOISTERS, A BRANCH OF THE METROPOLITAN MUSEUM OF ART

THE HUNT OF THE UNICORN

These magnificent fifteenth-century tapestries, among the great art treasures of the world, are now the glory of the new Gothic Cloisters. Part of a series of six enormous tapestries, they once hung, as a wedding gift, in the mediæval château of Verteuil, the seat of the Rochefoucauld family (the turrets can be seen in the right-hand corner). Then, lost to the family, the hangings protected potatoes from the frost during the French Revolution, were retrieved by the Rochefoucaulds in the nineteenth century, and, later, were bought by John D. Rockefeller, junior, who presented them, with other fabulous gifts, to the Cloisters.



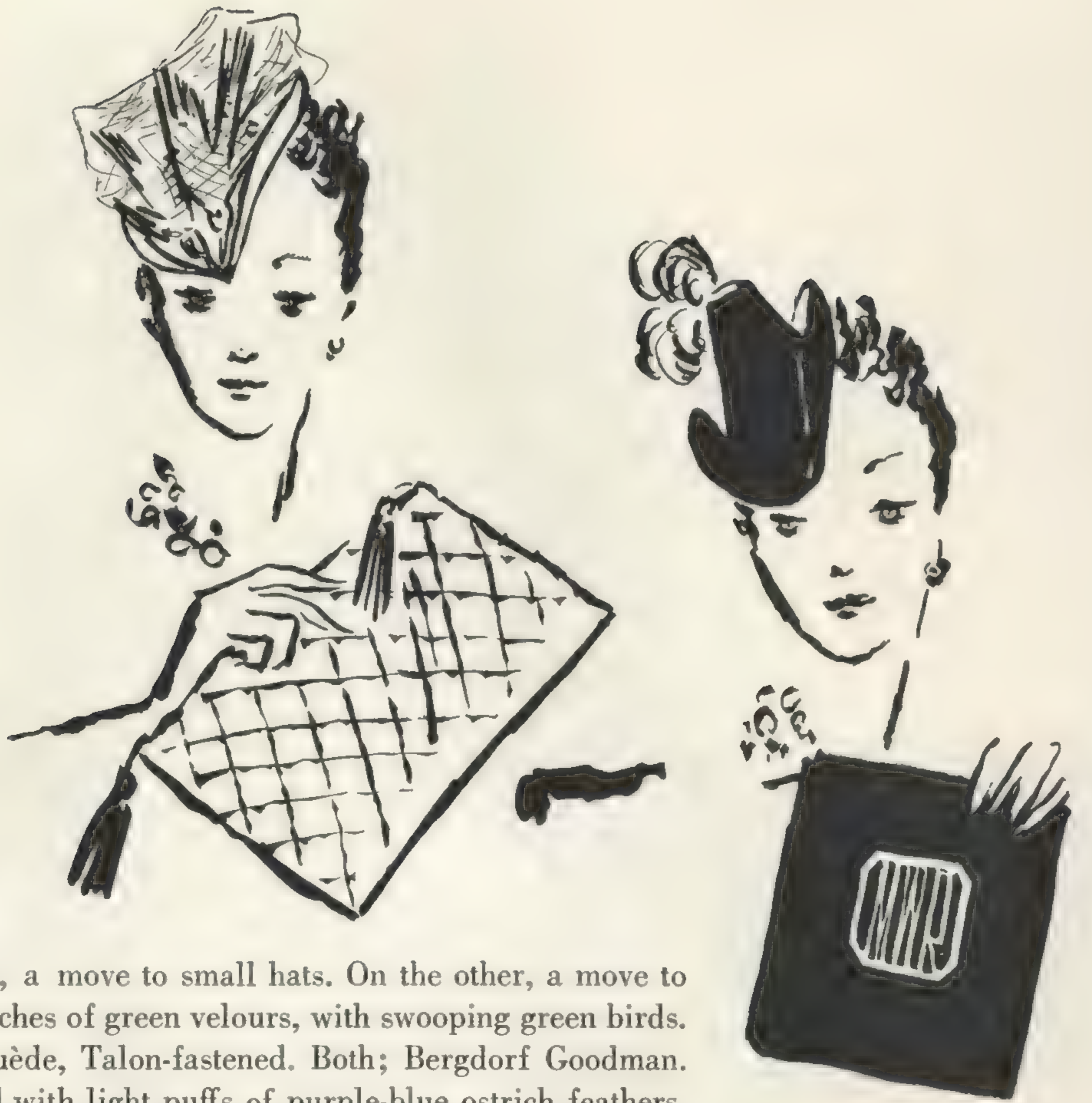
In addition to forming a picture of a typical hunting-party of the Middle Ages, the tapestries are a symbol of marriage consummation, as well as an allegory of the Incarnation of Christ. The beautiful white unicorn, austere and noble, could, according to fable, only be subdued by a virgin. Just behind the animal, above, is a rose-bush denoting love and martyrdom. With other intricate detail of periwinkles, cowslips, holly, and rose-bushes, the *mille fleurs* tapestries are as brilliant to-day as they were in the days of Louis XI. (There is an article—Art and Mr. Rockefeller—by Frank Crowninshield on page 84.)



The forward perch

Suzy's new slant on hats. Tiny shapes perched smack over the forehead. One is of draped velvet, the other of felt and wings. Paquin's jackets: the first of blue fox, the second of silver fox

Small hats



Maybe it's compensation. On one hand, a move to small hats. On the other, a move to big bags. First: A hat that's only a few inches of green velours, with swooping green birds. A portfolio-size bag of quilted black suède, Talon-fastened. Both; Bergdorf Goodman. Second: A tiny cone of black felt, topped with light puffs of purple-blue ostrich feathers. And a big square bag of black suède by Lewis, with giant initials of gold metal right in the centre of it. Both bag and hat; Saks-Fifth Avenue, New York and Chicago

Below, first: A sizeable bag of glazed, navy-blue baby alligator. From Arthur Gilmore. Second: Twin-handled brown crocodile bag big as a shopping-basket. Bonwit Teller. Third: Black suède bag with all sorts of room. Bienen-Davis bag at Best; Marshall Field. Fourth: A bag with a new shape—Koret's shirred black suède one, big and soft as a head-rest pillow. You carry it over your arm. Find this at Bonwit Teller; I. Magnin, California. Fifth: Softly shirred bag of black suède. From Lord and Taylor; Neiman-Marcus



Big bags



Velvet greatcoat Ermine lumber- jacket

Left: A double-breasted greatcoat of black velvet, with lifted shoulders, a neat wrapped waist, jewelled buttons. And against all this sleekness, a gigantic muff of black fox with a velvet bow—a muff will be in nearly every hand this winter. From Jay-Thorpe

Opposite: Something new in little wraps—an ermine lumber-jacket, reefed in at the waist with an antelope belt. See the puff-ball ermine muff, the head-dress of ermine tails, the generously tucked suède-like skirt. From Hattie Carnegie; I. Magnin, California





Bride and groom after the ceremony



Bridesmaids on their way to the church

*Wedding of
Miss Frances D. Munn and
Mr. George F. Baker*

On July 9, in the Trinity Episcopal Church in Roslyn, Long Island, Miss Frances Drexel Munn was married to Mr. George F. Baker. Miss Munn is the daughter of Mr. Charles A. Munn of Philadelphia and Madame A. Jacques Allez of Paris. Mr. Baker is the son of Mrs. George F. Baker and the late Mr. Baker.

The bride, in a white pebble crêpe wedding dress by Molyneux, wore the family bridal veil of point d'Angleterre, and walked down the aisle to "La Marche Religieuse." Miss Mary Munn, in a yellow slipper satin Gainsborough dress, was her sister's maid of honour. The matron of honour, Mrs. Munn Doyle, and the bridesmaids wore pink satin dresses.

The wedding supper, at Mrs. Fulton Cutting's Brookville house, was served out-of-doors under the trees. A rhumba band in costume played during supper.



Mrs. Munn Doyle, the bride's sister, and ushers



Miss Diana Tailer, flower-girl



Misses Mary Munn, Wendy Tailer, Mary Mills



At supper: Guy Rutherford (leaning forward), Georgette Whelan, Mrs. John M. Schiff, Robert Hare, Mrs. T. Suffern Tailer, Charles Munn, bride and groom, Mrs. Munn Doyle, Robert Wolcott, Mary Munn, T. Suffern Tailer, Anne Paul, Grenville Kane Baker, A. Biddle Duke, and (at end) Mrs. Duke



Madame A. Jacques Allez, mother of the bride



Mrs. Robert Bacon and Miss Elena Villa



Mrs. George F. Baker and Mr. George Widener



By Paul Gallico

NOT counting the dress rehearsal, which is an experience, I have been to the Ringling Brothers and Barnum and Bailey circus nine times this year. I go because I like it. I do not go with little kiddies, or because I want to be a boy again. Neither do I get sentimental about it. But the performers do some very wonderful things, and I like to watch them do them, and sit around and talk to them. At the outset I promise you only one thing about this piece. It won't go whimsical on you, or turn into a tear-jerker.

You get a wholly different feeling about the circus when you go a lot, sort of like the six-day bike race. You learn to know the performers by sight and name, and you can tell immediately you come into the arena whether they are having a hot night and hitting their turns or whether it is being a tough evening, with the animals cross and out of sorts and slowing up the show out of pure cussedness, and the performers fighting themselves to get through their acts.

There are a million stories in the circus, and some of them you come upon all by yourself just by dropping in a couple of times a week.

For instance, you find yourself terribly upset and engrossed in the problem of Antoinette Concello, the girl member of the old-time circus troupe of Flying Concellos. Old-time in the circus means that there have been Concellos flying with the circus for years.

Antoinette, a slim, lovely-looking brunette, was having trouble with her triple somersault. This is the wonderful act in which the performer swings

from the flying trapeze and twists and somersaults through the air and is caught by a partner who hangs by his legs from another swinging trapeze. I call it wonderful because no sport in the world has such magnificent precision and timing and agility, and the people who do it should be listed among the great athletes of the world.

Antoinette is the only girl in the world who can do a triple somersault in the air and catch the hands of her partner who has swung up to meet her. It is a tough enough trick for a man. You must picture her in her beautiful tights, swinging down and up in a tremendous arc on her trapeze, letting go at the top of the arc and turning three forward somersaults in the air, and then snapping her lithe body out straight at the precise split fraction of time when her partner, hanging by his legs, swings up to meet her, grasping and holding his wrists, while he, upside-down, grasps hers.

Antoinette kept missing it. The act is a show-stopper—all other acts are stilled, and the announcer calls attention to Antoinette's specialty. She missed it three times in a row, and finally had to quit, because performers, like high-jumpers or pole-vaulters, get three tries at a difficult trick, and that is all. The show can not be held up any longer. Three tries and out.

There is a popular belief that performers miss a hard trick the first time to make it look harder, and milk the audience for more applause when they finally come through with it. But my observation is that the boys and girls are tickled to death to hit the tough one the first time, and get

through with it. They are a proud people, and don't like to take that awkward fall into the net, or be caught in undignified tumbles.

About the sixth or seventh performance I attended, I saw what a clever thing they had done to help her get her nerve back. She would try the triple somersault unannounced, merely as a routine part of the act, and the one they would announce and spot-light would be the two and a half in which her powerful partner would catch her by the legs, and the burden of the timing was on *him*. So there I'd be, a perfect stranger, sitting hunched up on a prop, down on the tan-bark, looking upward at some one I didn't know and never would know, with that funny nervous feeling as I saw by the preparations that she was going to try the feat, and then crying out aloud, as she doubled up into a little pink ball way high in the air—"Oh, hit it—hit it, baby!"

....I got to hanging about back-stage with the Riding Christianis, chiefly, I suppose, because of the wonderful, pure Italian beauty of Chita Christiani, but all of the Christianis were fun—handsome, merry people who seemed to love to sit around and talk and laugh.

There were seventeen of them in the family, Papa and Mama Christiani, and fifteen children, and there will be more because neither Papa nor Mama Christiani is by any means through with the business of producing children for the act, and as the older ones marry—perhaps out of the circus, there must be replacements. The Christianis do fantastic things on the broad-backed white horses galloping around the ring. A handsome, black-haired Christiani son, incidentally, somersaults from one horse to another, with a full twist in the air.

They are fourth-generation circus people. Which means that anno Domini, 1800 or so, there were Christianis doing flip-flaps on the backs of broad white horses through Italy and France and Spain, where wandered the little travelling circuses of those days. For more than a hundred years, these people never knew anything but the life of the circus, and the bare backs of their horses. I think it was Cosetta Christiani who told me with great pride that her grandmother had had twenty-four children. That is a mark to shoot at. But Papa Christiani, a cheerful little Italian, is still young, and so is Mama. There will be more Christianis.

....Gargantua the Great, the gorilla, kept me coming back because I have never in my life seen anything quite as fast, or as evil-looking. He is unimpressive in his ride around the arena in his milk-white cage drawn by six white horses, because the lighting in the cage is bad, but get up close, and he scares the daylights out of you. He literally moves faster than the eye can follow.

There is a little pen at the end of his cage where he is kept while the main part is cleaned. When they open the gate of this pen, he comes out so swiftly that you can not actually see his passage. It is more like a materialization.

This big monkey is probably the only act ever owned by a circus that fascinates the performers themselves. Degas should have been there to paint the picture of the shining white cage, glass-enclosed; inside, the big, rubbery, black creature with his cunning, evil eyes, and outside, standing around, craning their necks, clowns in their make-up, acrobats in tights, roustabouts, riders in spangles, Japs, and Chinamen.

....After the first time, I would plan my visits so as to miss the animal acts, which are scheduled early in the show; in particular, those involving the big cats. I do not enjoy seeing lions whipped and bullied and having blank cartridges exploded in their faces, and it isn't my idea of an animal act, anyway, where most of the attention is focused on the trainer in white pants and polo shirt, instead of the animals. I prefer the European cat acts, where the lions and tigers and leopards are so well-schooled that they go through their routines with no more than a quiet signal from the trainer. If you want to know what my position is: that every so often the boys and girls ought to gang up on the trainer and swallow him in order to prove their point.

....I never got tired of watching the Naitto troupe, Eurasian (they look Chinese) slack-wire performers. There are six in the troupe, but the two that interested me most were Nio and her sister, Ala. Between them, they have taken over the work of the great Con Colleano, the Mexican slack-wire artist. The two girls do everything that Colleano did, and a few things that he *didn't* do.

For instance, Ala, the baby of the troupe—she is just seventeen, with a lovely round face, black hair, and sparkling black eyes—does a split on the slack wire, picks up a handkerchief with her teeth, and comes back to standing position again. To me, this is a wonderful trick, calling for a great athlete. It doesn't always come off, but the fact that she can do it at all is the miracle. I get the same kick out of watching the infant do this that I used to out of watching a competitor win a race, or set a record. Nio and Ala collaborate on one of the neatest pieces of strength and balancing to be seen anywhere. (Cont. on page 82)



SKETCHES BY BORIS ARONSON



SAILING LESSON: GIBSON ISLAND YACHT SQUADRON

HEY, SKIPPER!

YACHTING is serious child's play these days in thousands of bays and coves, from Nantucket to California. There, sneak-boxes, barnegats and L.J.'s, snipes and bull-dogs carry young sailors learning the ways of the sea. Down on Chesapeake Bay, children of some of the country's leading yachtsmen are entered on the lists when they are one year old for the Junior Fleet of the Gibson Island Yacht Squadron. To be admitted, a youngster must be seven, must swim fifty yards, and have a boat. They get hundred-pound L.J.'s, light enough for children to pull ashore themselves and wash. When the children, of whom one-third are girls, get caught in a squall and overturn, they just hang on, furl the sails, and wait for rescue. In one race, thirty tipped, none was hurt.

Run on the exact pattern of their parent's distinguished club, the Juniors elect their own officers, have their own Protest Committee, publish a newspaper, *The Islander*, go on an overnight cruise, get reviewed with nautical swank by the Commodore, each skipper standing at salute in his own boat, and end the season with a Yacht Club dinner, with speeches, dancing, and milk. Last year, the great Stuart Symington Cup went to nine-year-old Peter Strong, one of the three sailing sons of Mr. and Mrs. L. Corrin Strong, all of whom have their own boats. (On Sundays, the boys go out in their father's forty-six foot cutter, the beautiful *Narada*.) Peter, in the centre picture below, won, mainly because he found that he could balance his boat, with superb subtlety, by lying on his stomach and steering with his toes on the tiller.

MARVIN BRECKINRIDGE



FRANKLIN FOSTER AND SEVEN-YEAR-OLD CHARLES STOUT



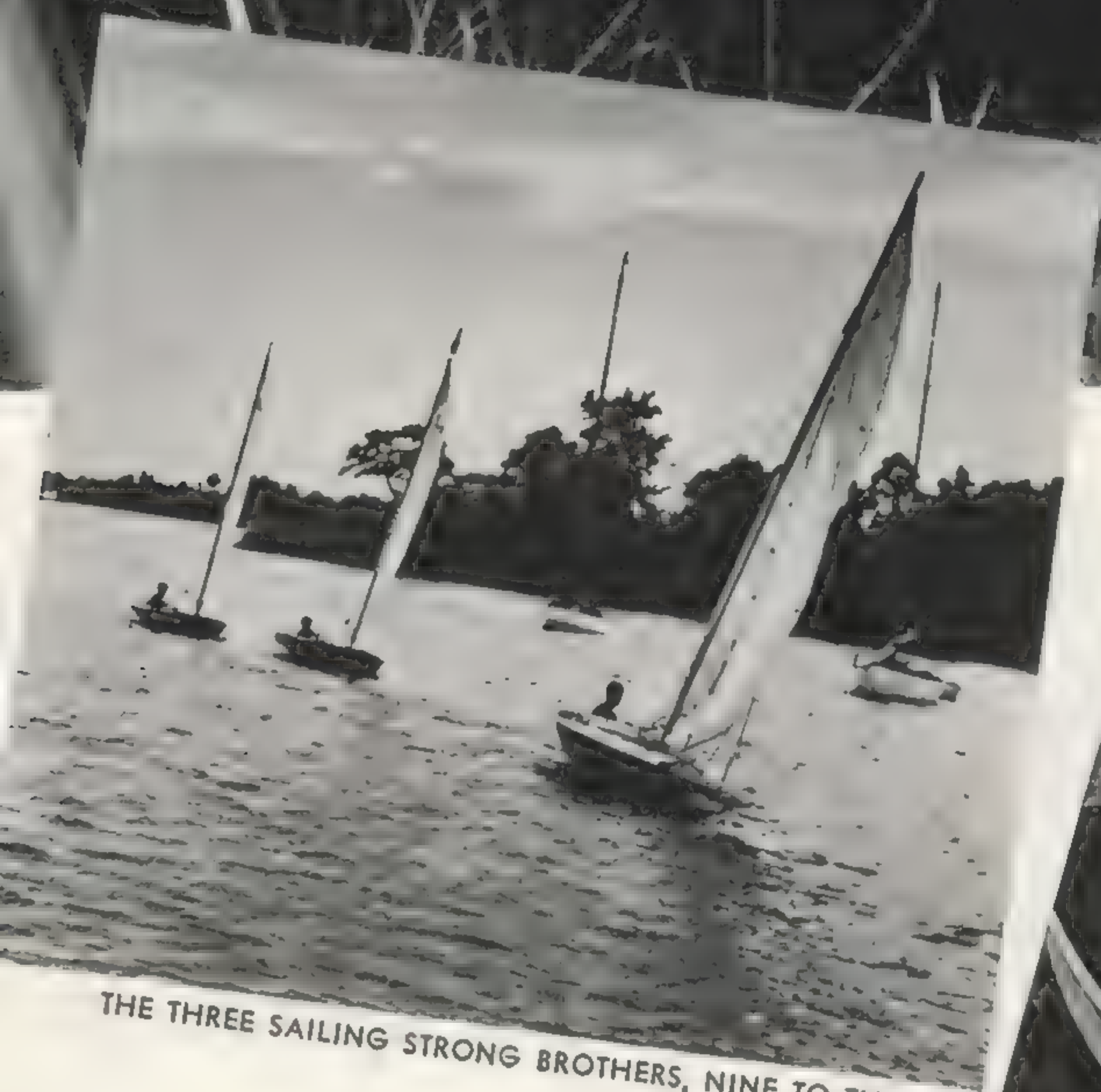
PETER STRONG, STEERING WITH HIS TOES



MONICA GAILLARD, READY FOR THE RACE



TROWBRIDGE STRONG, PUMPING OUT HIS BOAT



THE THREE SAILING STRONG BROTHERS, NINE TO THIRTEEN



YOUNG LAY FOX, TEACHING HIS SISTER



BLOUSED COATS, BELLED COATS

Coats that blouse above the belt, and coats that sweep loosely from shoulder to hem—these are coats Paris is talking about. First: Bruyère's bloused coat of grey wool, its back fullness clipped in with a grey wool belt. Inverted tucks mould it. Look hard at those black Persian lamb gauntlet-sleeves, and at the hood collar that clips on a turban or falls in a cowl. Second: Purple-brown wool flares from a yoke of Persian lamb on this Bruyère coat. Persian lamb cuffs gather the sleeves



First: All the fullness of this black wool top-coat from Mainbocher bells out to the back. That fullness is balanced by a folded collar of beaver jutting forward like sails, and by two saddle-bag pockets of beaver swinging out at the hips. Second: Like a forester's lumber-jacket, Mainbocher's black wool coat blouses in back—and there's a seam around the waist and hips to increase the resemblance. The collar, shirred softly like upholstery, rolls down to a double-breasted front



HORST

MAMMOTH TRICORN

Large tricorns and little tricorns are edging over the autumn horizon. This is Suzy's black felt "D'Artagnan," folded obliquely, trimmed with brandenburg braid, worn sideways with musketeer bravado. Boucheron jewels



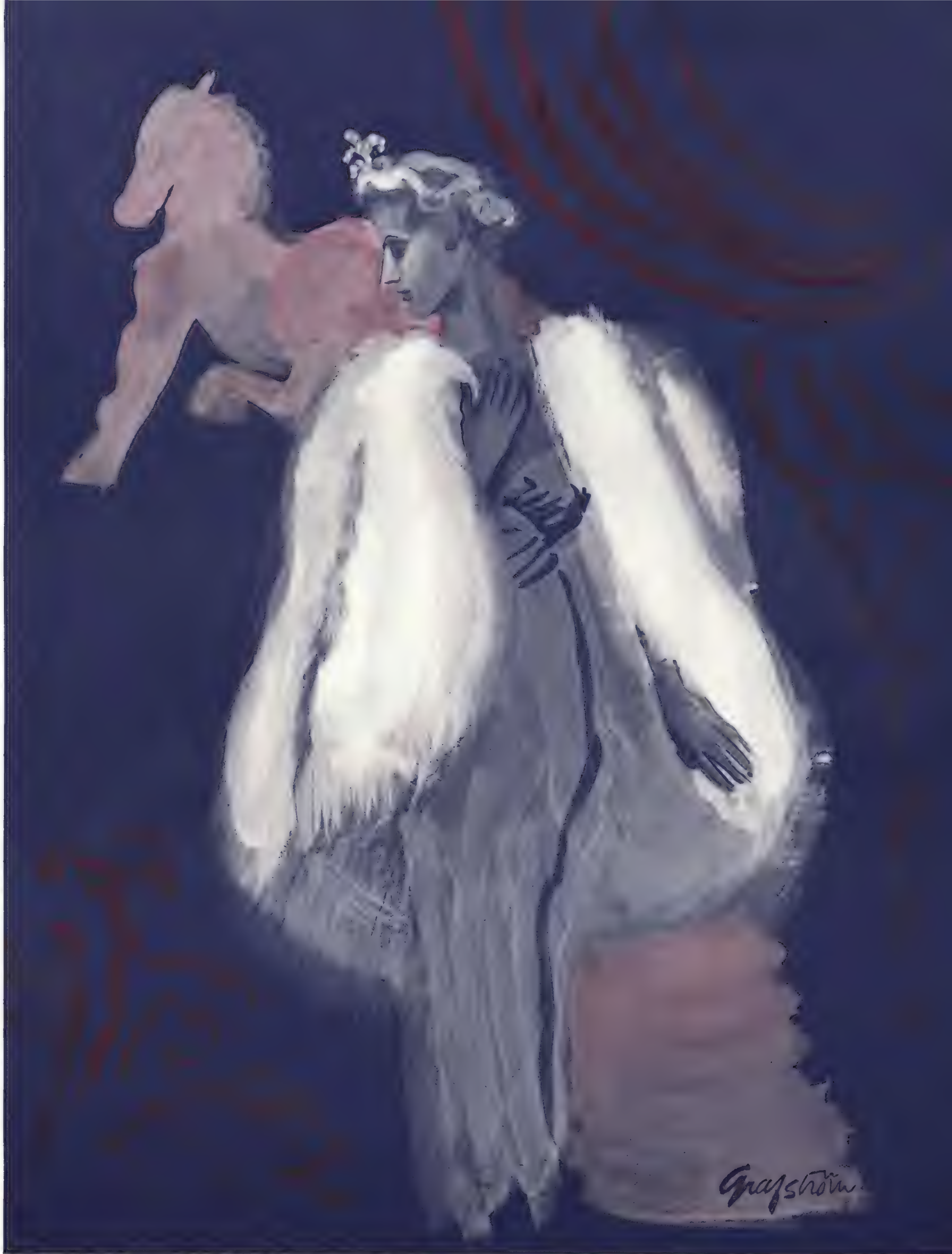
MINIATURE TRICORN Schiaparelli's doll-size tricorn—black felt with a brim pressed into a blunted triangle and a crown covered with black satin bow-knots. Wear it pitched well forward—preferably with your hair up. Imported by Henri Bendel





TINGED WITH GOLD Gold kid bands circle the waist and diaphragm of this mat-brown crêpe dress—a dress that hangs as slim as a match. Saks-Fifth Avenue, New York, Chicago

Opposite: A knee-deep border of pale gold filigree hems this flowing dress of white crêpe—a lovely dress to end the summer and begin the autumn. Hattie Carnegie; I. Magnin, California



A magnificent cape of white fox—for fox is again, this autumn, one of the heroes of the fur fable. Revillon

Thirty families of furs

A FORM of mental paralysis seizes many a woman when she sets out to buy a fur coat. What fur? The mind goes blank. Imagination dries up. Mink? Persian Lamb? Seal? Fox? Skunk? Beyond that, she's usually baffled. A wail goes up that there aren't enough furs in captivity. Well, this year should silence that wail. Not in ages has the animal kingdom run more candidates. To arm you on your quest, we list here thirty fur families. The blue-bloods and the hybrids, the classic and the eccentric, the priceless ones and the low-priced. Run through this encyclopædia, and you'll have a herd of ideas about this season's furs...and what's happening to them.

BEAVER. A fine fellow now that it's having its hair cut, its mane sheared off slightly. The haircut reduces its weight, makes it sleek enough to roam in town, as well as in the country. Choose a beaver coat in boxy or swag-gar cut, finger-tip or full-length, and count on spending in the neighbourhood of \$500 for it.

CARACAL. Always a sophisticated creature, it is sleek, flat, supple, and lends itself to being bloused or pleated as easily as fabric. (A blouse or pleats are two new animal acts.) The white cousin is excellent for evening.

ERMINE. The white Russian that's as aristocratic as ever. One of its newest appearances is in a bloused lumber-jacket for evening. (Page 45.) Or if you want grandeur, have a floor-length one, with elbow-length sleeves. A staccato note is to wear a silver fox Ascot or silver fox muff with your white ermine coat.

FISHER. Once the pride of the Victorians, fisher is making an emphatic return this year. A rich tawny shade, it's the most robust fur extant—hardier even than racoon. Fairly scarce—only five hundred skins are bagged annually—a coat of it will run about \$3,000.

FITCH. Out of hiding again is that fine yellow fur with shiny black guard hairs—Russian or Polish in nationality. Both Paris and New York are making evening jackets of it. Colourful, eye-catching, and inexpensive (a jacket would be a few hundred dollars), it makes a light-hearted little extra wrap.

FOX. Every son of the fox family is a howling success this year. You'll see the rare and beautiful blue fox. Glossy silver fox. The exotic cross silver fox bearing its unusual crosses on its back. Red-haired fox. White fox. Black or grey fox. Fox and fox and fox. In jackets and long coats. For furriers now have perfected the knack of training these long-haired fellows into incredibly supple and flattering coats and jackets.

GUANACO. This is a cousin of the South American llama. Take it in its natural tawny camel-beige, with the white bellies making white stripes. Or have a wrap of it dyed in blue fox tones. Best in a bulky little jacket, which you can wear for sports, day, or evening. And it needn't set you back more than \$200.

KOLINSKY. Two things have happened lately to kolinsky to further its career. The trick of dyeing it sable colour has been so perfected, it won't change its shade from oxidation. And the skins are used upside down (against the hair) to make them appear fluffier. A short jacket or coat will serve you day and night.

LYNX. Russian or American by birth, it's one of the longest-haired fellows in the fur world. Where once it manifested itself only in sports collars, now it makes entire coats. In its natural light shade, it makes an attractive, unforgettable, rather special coat, which you'd wear, dressed down, with tweeds, or, dressed up, with evening clothes. Dyed black, it can be a twenty-four-hour coat—sleek for day, dinner, evening. Natural lynx coats can run into money, but the black-dyed ones are less expensive.

MARTEN. All the relatives of this family are in the limelight to-day. Baum-marten, usually blended the tawny shade called European sable. (A long coat of that would run into a couple of thousand dollars.) Himalayan marten, a much paler, blonder, and a little less expensive specimen. And Hudson Bay sable, which is in the marten family. Have your marten jacket without a collar and three-quarters sleeves.

MINK. The finest bluish-black skins come from the vicinity of Labrador and have no tinge of yellow or red in their complexions. The extremely dark, natural skins are, of course, the finest and most expensive of mink; but it is equally important to look for suppleness, depth of fur, and a glossy, "healthy" look. A natural skin means, of course, a skin that is absolutely untouched by any additional colouring. However, the delicate and meticulous process called "blending" may also be used on various fine types of skins to deepen or equalize the colour. A new way to have your mink coat is with a bloused back and belt, or with a draw-string neck. Incidentally, this is a very propitious time to buy—right now, prices have a definite edge on those of last year.

MONKEY. If you want a gay little jacket that you needn't take seriously (it hardly makes a dent in your finances), have one of monkey. A bolero or finger-tip one of black monkey like that shown on page 65. Or a white monkey jacket for evening, or one dyed taupe-grey or sandy-beige. All the monkey fur looks more dense and furry this year—as if some one had given the monkeys a new hair-tonic.

MOUTON. Under its fancy name, this is really sheep—sheared and dyed to look like beaver. Skiers love mouton coats to throw over ski outfits. College girls love double-breasted mouton sports models for campus. They're sturdy as all get out, and priced within any allowance.

NUTRIA. Another fur candidate for a college girl or for a woman who lives in the country. Consider a cape of it to toss over your tweeds. Or a reversible top-coat—tweed on one side, nutria on the other. (Continued on page 88)



SHORT-HAIRED FURS. Above, first, sheared beaver—high up among furs this year, it makes a flaring swagger coat, cut with a generous hand—the sleeves straight, the collar small and notched. (Perfect for town, equally perfect for the country.) With it, a hat of bright purple-blue velvet, tipped abruptly over an eye. Bergdorf Goodman.

Second: Persian lamb, that beloved perennial, for a seven-eighths coat. The news is in the cut—a straight, square cut that you'll see in a good many fur coats this autumn. This one has, too, a slight dressmaker look, with its well-cut collar and triangular pockets. The Jeanne Tête grey felt hat is spiked with a quill. Both; Bonwit Teller.

Opposite: Safari-brown Alaska Sealskin, another year-after-year fur, in another square-cut seven-eighths coat. Its shoulders are broad and round, and the sheen of the fur is played up by inserted bands of brown wool. More brown wool binds the collar. With it, a rusty-orange felt toque tipped to one side. Bonwit Teller; and I. Magnin, California



FISHER FUR, the pride of Victorians,
reappears in this luxurious jacket.
Hat of felt and velvet. All: Jay-Thorpe.
Bracelet: Udall and Ballou



ARTHUR O'NEILL

CROSS SILVER FOX, tawny and flattering,
shows up again in this supple coat.
Tiny toque of mauve and red velvet.
Coat and hat from Russeks



ZOO-ILLOGICAL FURS





VOGUE'S FINDS OF THE FORTNIGHT

Most of the furs on these pages are living a lie—they grew on one animal, and pretend to be another. Pretenders, yes, but even inexpensive furs these days are worked so well and tailored so well that nobody is haughty about them. Scan both these pages, then, if you're looking for a moderately-priced little fur coat—or if you want a spare to save strain on your costlier ones.

Opposite, first: American grey fox is dyed in silvery tones—and then worked into this short jacket for afternoon or evening. It costs less than \$165; Russeks

Second: Hudson seal (an alias of muskrat), Hollander-dyed, makes a very urbane coat with a new swallow-tail line and tuxedo collar. Around \$300; Best

Left: A fur that started life as skunk—but was baum-marten-dyed, for a jacket. Under \$200; Bonwit Teller

Above, first: Monkey returns to the fold—it's a hairier fur this year—and stays its old self in a shiny black coat, three-quarters length. Approximately \$225; Gunther

Second: Guanaco—South American llama—is dyed a flattering blue fox shade and used for a full, fluffy box-coat by Carolyn. Only about \$130. Arnold Constable

Third: Laskin mouton—a humble sheepskin—is the original fur of this seal-dyed reefer coat. Long-lived and sturdy for sports. Around \$80; at Lord and Taylor

• Shops in other cities have the models on these pages

I AM about to take a trip to South America, and I can save a lot of time and bother by writing a description of my trip before I leave. After all, I figure, what is the sense of waiting until I come back, because all the travel articles I have ever read sound exactly alike, anyway. All you have to do is adopt a patronizing tone toward the quaint natives and act as if you were the first person in the world who ever saw scenery. If any one wants to know about my trip, they can just read this.

I shall never forget my first view of Patagonia—Patagonia with its snow-capped mountains, its white-capped waves, and its quaint old cobblestone streets. It was a sunny morning early in August when we sailed into the glittering harbour filled with picturesque native fishing-smacks. As we drew near the quaint old wharves, the bronzed body of a native boy flashed through the blue waters like some strange welcoming fish. We threw some coppers at him, and he dove under the water. Much to my surprise, he never came up. That is one of the typical native customs.

We landed in the midst of the typical native hurly-burly of the street bazaar and proceeded toward our destination. The sun was just setting as we reached the foot of Mount Titicaca, by burro. Many times we stopped to admire the exotic bougainvillea, and frequently we had to ferry across native blue lagoons, carrying the burro on our backs.

But at last we took the tiny little funicular up to the top of the mountain and arrived there, as luck would have it, just as the sun was setting again. Words can not describe the glory of that scene. Streaks of crimson and gold splashed across the sky, and the purple mountain peaks were reflected in the weather-beaten face of an old native crone walking along with a basket of chickens on her head. It was like something by El Greco. The weather was perfect, except for the tropical rains and the Ojibway Indians.

We were fortunate enough to be able to rent a quaint native stucco house with a spacious patio and an old French flower-woman crouched at the gate. The food was delicious: jams and breadfruit and sop. We had a little native maid who did everything—cooked, washed, ironed, sewed, gardened, scrubbed, drove the car, danced the rhumba, and ran for State Senator on the Republican ticket—and all we paid her was eighty *mex* a month, or two dollars and sixty-three cents in American money.

We loved getting everything cheap, and one of our greatest larks was to bargain with the half-starved natives and try to beat them down so they would sell us a hand-embroidered shawl, which it had taken them four months to make, for thirty cents. One of my most treasured possessions is a gold necklace that I wheedled away from a weather-beaten old crone with a basket of chickens on her head. In return, I gave her a broken electric-light bulb, which I told her was magic and would bring her good luck.

The weather was perfect. We stopped at Quebec with its picturesque old streets and its old French flavour. We hired a little native taxicab to take us to see the famous ruins of Guadalupe-the-loop. Just as I descended from the broken-down cab, I was startled by a cry from one of a group of sightseers who preceded us. "Oh, look at that interesting old ruin!" the lady cried. Much to my confusion, I discovered she was pointing at me.

After we had admired the superb view, we piled back in the little cab again and told the driver to proceed to Bermuda. Our driver was a quaint character, dressed in his native Tyrolian hat, with a hibiscus flower stuck between his front teeth. (A custom of the unmarried males of the tribe.) The sun was just setting, and the purple mountain peaks were a riot of crimson and gold. "What do you call that in Patagonian?" I asked our driver. The little old fellow chuckled. "*Si, si, fräulein, je vous aime,*" he replied in his native dialect, which is peculiar—very—to the Patagonians of that region. I wish you could have seen that native rickety tumble-down little old taxi, clattering along over the cobble-stones. It seemed as if we would never get there. Well, to make a long story short, we never did.

I HATE TRAVEL ARTICLES

By Helen Brown Norden



TONI FRISSELL

JACQUELINE COCHRAN

Miss Cochran broke five important aviation records in the past year: three women's national speed records, a new world speed record for women, and the non-stop record between New York and Miami. Six years ago, a young trained nurse at Pensacola, Florida, big Navy air base, she won her licence during a three weeks' vacation. Since then, she has never bailed out, although ice has formed on the wings of her plane, and once it caught fire at 12,000 feet. In private life, as Mrs. Floyd B. Odlum, she lives near the East River, surrounded by her silver trophies, aircraft murals, models of planes, a floor-sized compass, and the gas-tank of her record-breaking Seversky



THE DUKE OF WINDSOR AND A SHOOTING-PARTY PICNICKING AT PRINCE AND PRINCESS DIETRICHSTEIN'S CASTLE

Castle in Czechoslovakia *by the Grand Duchess Marie*

ONE of the few great European castles that hasn't changed hands in centuries—where life still exists in the great patriarchal pattern—is Nikolsburg, the castle and estate of the Princes Dietrichstein in Moravia.

Geographically and strategically, Nikolsburg is at present in a particularly dramatic position. Before the Treaty of Versailles, Moravia was part of the Austrian Empire. Now it is in Czechoslovakia, and Nikolsburg lies on the border-line between the two countries, on the Czech side, but separated from Vienna by a mere two hours' motor drive. So dramatic is its position that no one can tell what the fate of the historical landmark is going to be.

Half fortress, half castle, Nikolsburg stands on a stony promontory, dominating the surrounding flat country for miles on all sides. It makes you think of a sentinel, a very old sentinel greyed with age, whom history has forgotten to relieve. Its tall windows look out into space as if tired of the view. But once inside, you feel as if you were on a ship—you see nothing but sky, you have to come close to the windows and look down to see the town below and the fields stretching towards the low horizon.

This is frontier land. While last year the situation was not nearly so serious as it is at present, there still was a certain tension in the air. The Czechs were arming, the surrounding countryside was being fortified according to modern methods. The landscape lay there smiling, to all appearances undisturbed. But if you took a walk through the fields, you suddenly came across small, but bristling pill-box forts concealed, maybe, in a group of trees. The pill-boxes could be mistaken for haystacks even at a short distance. Soldiers in khaki were guarding them, and, as you passed, they gave you suspicious glances. The peaceful fields were being groomed for warfare. The local authorities had warned Prince Dietrichstein not to allow his guests to take photographs outside of the house.

And yet, in spite of all, life at Nikolsburg was as gracious and genial as if nothing threatened it, as if all were normal.

The Dietrichsteins are a very old family belonging to the most illustrious Austrian aristocracy; members of the family have played important rôles in the history of the land. The present Prince's mother is a Russian by birth, a Princess Dolgourski, the descendant of one of my country's most famous families.

(Continued on page 84)



RENAISSANCE ENTRANCE AND COURTYARD



AN ANCIENT SLED HOLDS FLOWERS IN THE ENTRANCE-HALL OF NIKOLSBURG CASTLE

PHOTOGRAPHS BY THE GRAND DUCHESS MARIE



HALL OF THE APARTMENT OCCUPIED BY THE WINDSORS



GALLERY BRIDGING TWO MAIN BUILDINGS



OLD DRUMS SERVE AS TABLES IN THE LIBRARY

HERE TO-DAY, HERE TO-MORROW TWEEDS It's all well and good for some clothes to have a short life and a merry one. But not tweeds. One expects a lot from tweeds. Loyalty. Faithfulness. Reliability. Improvement with age. No whimpering at foul weather or rough treatment. No letting you down after a few months. At any rate, that's what you can expect from the tweeds shown here. We'll even wager they'll still be with you three or four years from now—respected back-logs in your country wardrobe, standbys you can depend on. In a word, they are "classics"—here to-day and not gone to-morrow, nor the day after to-morrow. And the best part is that they cost very little. As do all Vogue's Finds.



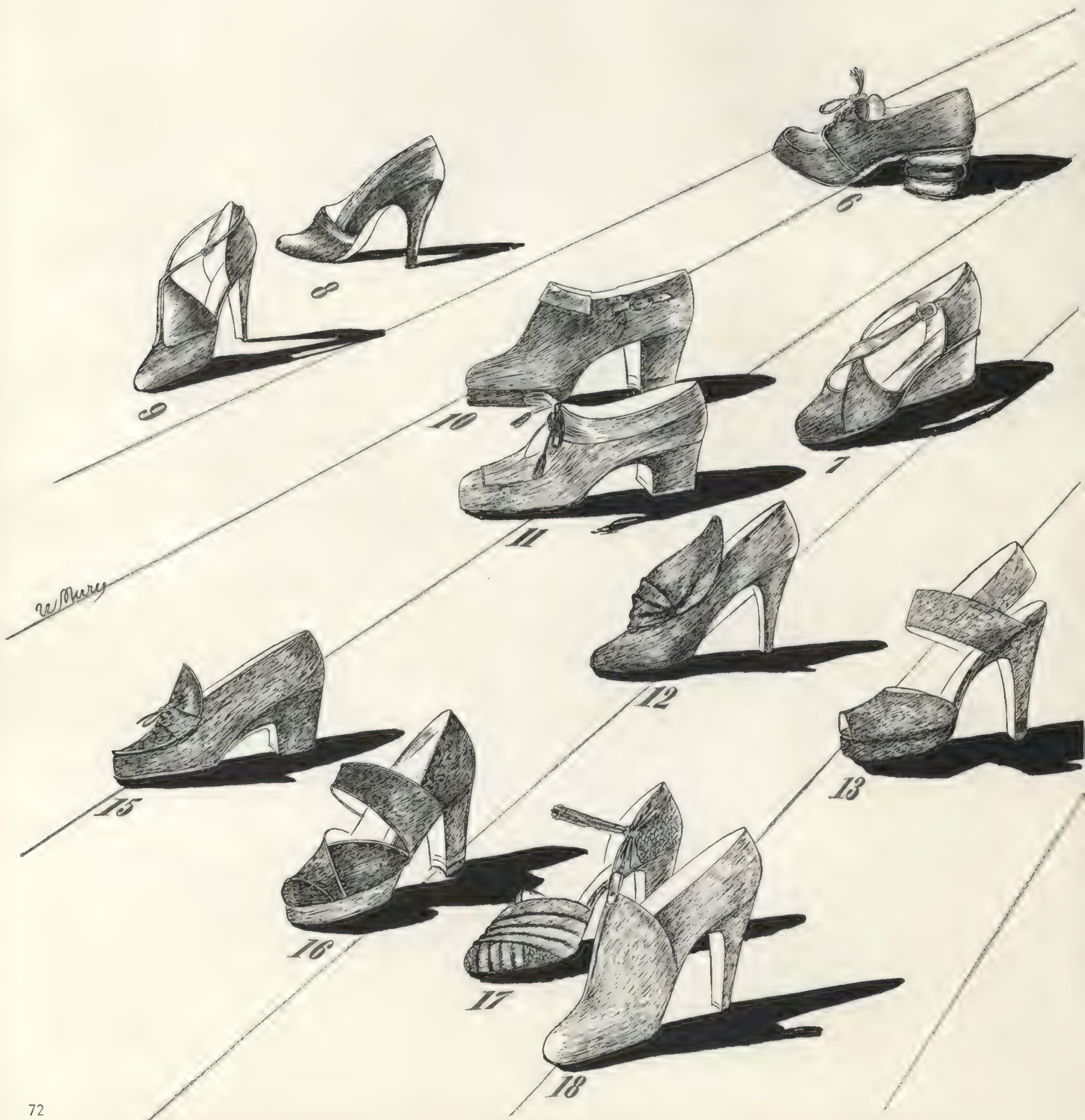


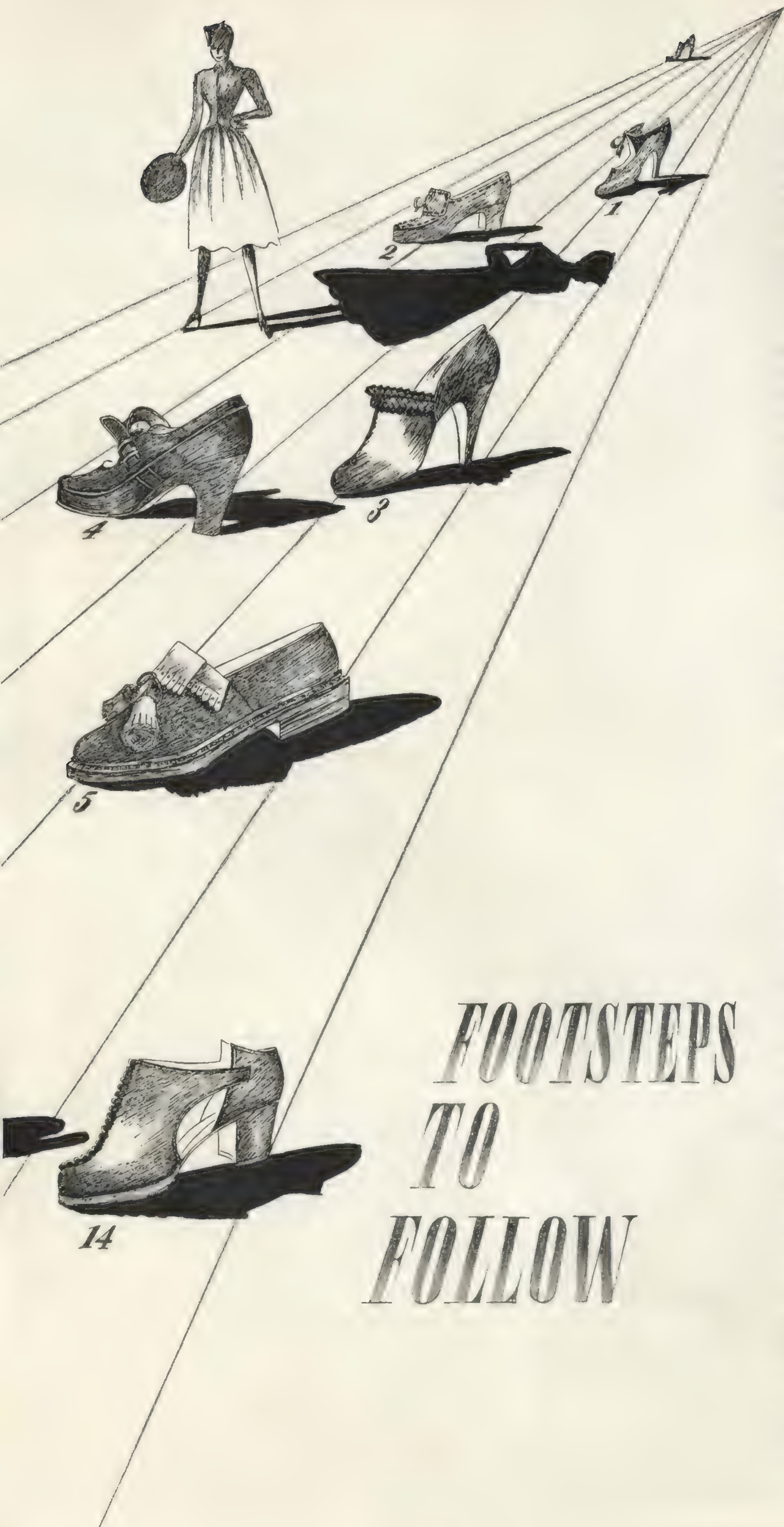
TONI FRISSELL

SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES

VOGUE'S FINDS OF THE FORTNIGHT

BLUE AND DUSTY-PINK TWEED, opposite—a suit you'll wear for seasons. The jacket is striped, the skirt solid blue, and there's a blouse of pink wool jersey. All three pieces for less than \$50. Gold metal clip; bracelet. Bonwit Teller; Marshall Field
 SALT-AND-PEPPER TWEED, above, first—a classic single-breasted suit with notched revers and flap pockets. The initial outlay for this long-lived suit—around \$45. Brown felt hat with telescope crown. Gold metal clip. Bonwit Teller; Neiman-Marcus
 SCARLET TWEED, second—Scotch tweed suit with a new looking jacket. It comes just to the hip-bone, and down the front goes a very narrow double-breasted panel. Under \$40. Cuff-brim hat of brown felt. Leaf clip of gold metal. Lord and Taylor





SOME of them look pretty clumsy, you probably say as your eye slides over these shoes. They do. They should. It's no sin to call a shoe clumsy, these days. It's a compliment. If you haven't already worn a platform or wedge sole, do have a pair or two of autumn shoes with this new thick look. Have them to wear chiefly with your street or sports clothes. With your softer clothes, you'll want sleek feminine shoes. We put before you here new versions of both types—to guide you into autumn.

1. One of the trim afternoon shoes—a pre-War look in a Delman shoe of suède and kid, with a suède bow. Bergdorf Goodman
2. A thick-set, stubby town shoe of wine calf-skin, with a chubby leather buckle, walled toe, and new heel. Jay-Thorpe
3. A Queen Bess ruching of grosgrain ribbon trims the high, smoothly moulded vamp of this suède afternoon shoe. Russeks
4. Notice the heel on this one-strap shoe of leather-piped black suède. It tapers down under the arch—very new. Jay-Thorpe
5. A peasant shoe of toffee-coloured Alpine calf—an Arnold Authentic designed by Lanz of Salzburg. Best has it
6. Here's the new spool heel—Palter DeLiso's black kid Oxford with wine. Bonwit Teller; Neiman-Marcus; Marshall Field
7. Here's a new wedge heel that leaves a tear-drop shaped footprint. Palter DeLiso's brown suède shoe. Bonwit Teller; Neiman-Marcus
8. The universally beloved opera pump of black suède banded with patent leather. From I. Miller; Neiman-Marcus
9. A graceful afternoon shoe of black suède, the front moulded high, thin straps banding the open sides. Bonwit Teller
10. Almost a jodhpur—this boot of rust reverse calf, with platform sole and collar of smooth calf. I. Miller; Neiman-Marcus
11. A square-toed Collegebred shoe of rich brown calf, with smooth, unbroken lines and a new heel. Stern's
12. A lavish twist of suède that flares into a wing tops Delman's opera pump of black suède. Bergdorf Goodman
13. A cranberry-coloured half-platform sole on a dinner-shoe of wide bands of black suède made with "Lastex". Lord and Taylor
14. A blue suède shoe notch-seamed like a cockscomb. Half-platform sole of wine calf. Seymour Troy shoe at Saks-Fifth Avenue
15. A walking shoe of goatskin. A walled toe and the new heel with a little wedge. A Seymour Troy shoe at Saks-Fifth Avenue
16. The new clumsy look in a black suède street shoe. Piping and half-platform sole of patent leather. Saks-Fifth Avenue
17. Draped blue kid, one-strap LaValle shoe, with heel and toe of blue lizard. At Saks-Fifth Avenue
18. Stretchable suède rides high on the instep of this shoe designed by Schiaparelli for Laird Schober. Find this at Franklin Simon

AFTER studying your boarding-school and college clothes problems with a diligence that would impress any grind, Vogue has laid out on these pages the basic skeleton of a successful wardrobe. And this is one skeleton you'll be glad to have in your closet. A worthy attribute of this selection is that it's made up of clothes that you can make yourself, without too great an outlay of effort. Or, if you balk at that, call in a dressmaker, you sissy.

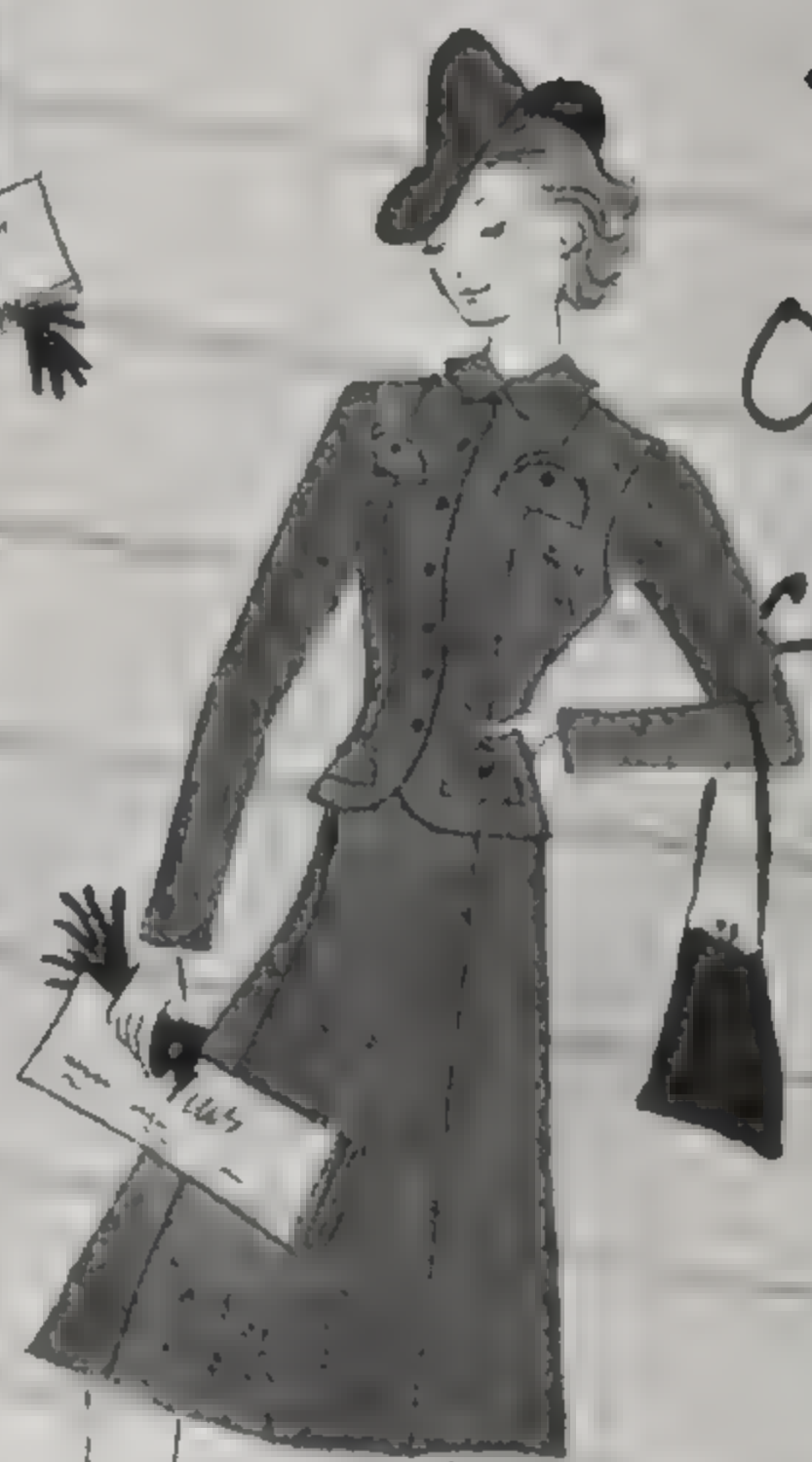
There's a tweed suit, of course, and a top-coat, two casually tailored dresses to wear to a football game, or in classroom if you're not confined to a uniform. And don't think we've forgotten your frivolous moments, because there's a very tea-danceable afternoon dress, too. You and your figure should fit into one of the size ranges; 11 to 17 and 12 to 20. And if your form wouldn't win first prize in a beauty contest, no one need know it because these clothes are designed to smooth over just such facts. So get busy and work out your own personal set of school cheers.

Dress No. 8092. A two-piece dress that will pass any entrance requirements if made of McCutcheon's hand-loomed Irish tweed—the blouse checked in grape-and-green, the skirt green. Dobbs' felt hat



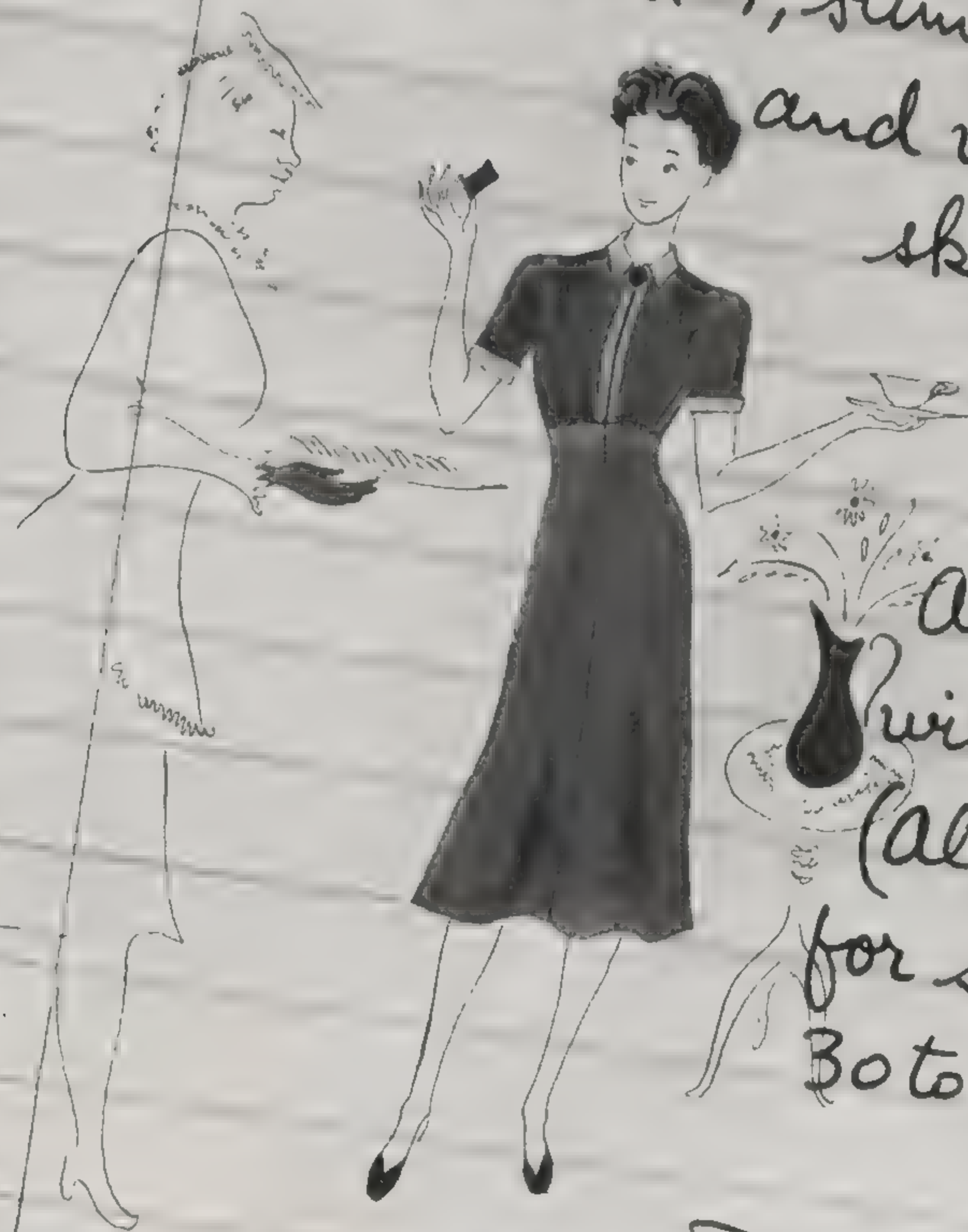
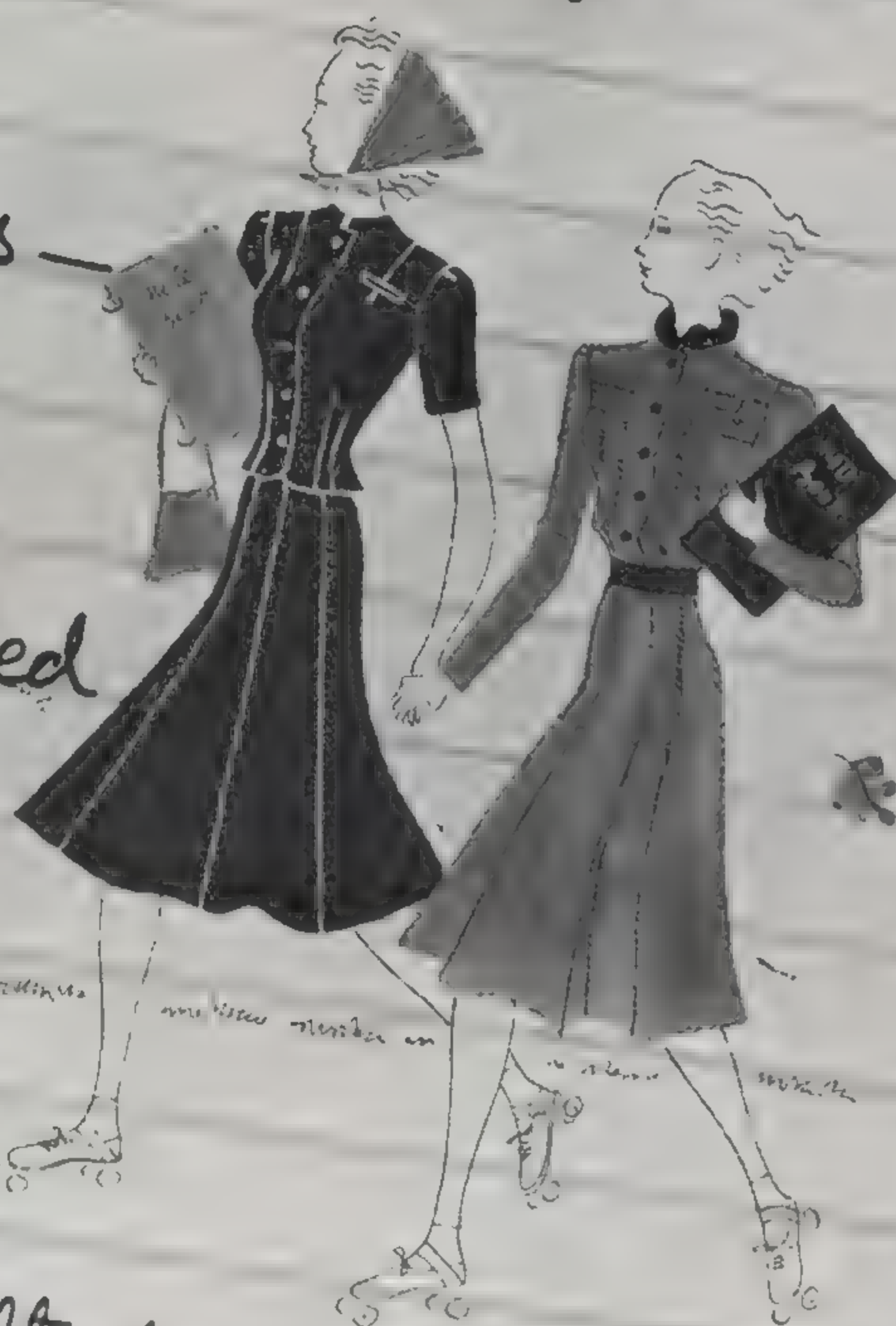
TONI FRISSELL

Preparatory courses



Off to boarding-school - in princess coat No. 8091, that's "Easy-to-Make".
Off to college - in suit No. 8105, a fitted jacket and gored skirt

Skating to class -
in Dress No. 8092
with brief jacket, active skirt.
Or in Dress No. 8104, slim-waisted
and wide-skirted



At a faculty tea - Dress No. 8098,
with drapery above the waist.
(all these models designed
for sizes 11 to 17, 29 to 35; 12 to 20,
30 to 38. Back views on page 82)

Designs for dressmaking



If you wear glasses, you'll be able to look ahead much better with the aid of a pair of Polaroid Fits-on lenses. They're of the famous Polaroid glass, which cuts out glare from sun, water, snow, and those awful automobile lights at night, and they clip onto your regular prescription glasses. They come in three sizes, so you ought to be able to find the right fit. H. L. Purdy has them, at 506 Madison Avenue; about \$3.75 a pair, including a tiny leather case to carry in your purse.

For a fabulous baby girl who is as good as she is beautiful, we know of a certain small bonnet. And such a bonnet! It's the colour of a peach—the crown of soft wool, stitched at the back in a V-shaped design. It's lined with peach crêpe de Chine and ties under the chin with a bow of the same fabric. And there's a tiny ruche of white net to frame the face of the little one. Owning something like this at an early age should give baby a lasting taste for elegance; about \$16.50 at Miss L. Brogan, 444 Madison Avenue.

In Altman's boudoir shop, you'll find a pretty pillow that is as heart-warming as it is cool-looking. It's shaped like a bird-cage, tapering up at the top, and, logically enough, there are two yellow taffeta canary birds on it. They sit behind taffeta bars in pink and blue, on a white background. It's hand-quilted and is made with a far lighter touch than our typewriter can appreciate—all pale, delicate colours, stitched in a graceful design. About \$6, with a kapok filling; about \$10 filled with down.

If you're like us, and get all sentimental about a favourite hat, you should not fret any more about its getting old and haggard looking. Whitman's Millinery Shop, 575 Lexington Avenue, has a very democratic and helpful attitude toward such hats. Aside from making lots of good new bonnets themselves, workers here are not above fixing up an old one to look like new.... B. Harris and Sons is another consoling name to write down in your little book. Harris collects old jewellery—odd hatpins, watch-fobs, and the like—and sells them for small prices, which is one good thing. Another is that this shop will repair broken jewellery or reset it in new splendour. 25 East Forty-Eighth Street.

"I'll be loving you always." Such seems to be fashion's feeling for the beret. And berets, reciprocating this sentiment, go to any length and height to keep fashion's fondness. The one at the left shoots up in an arc over your head so high, touched by a band of fuchsia gros-grain over one eyebrow. It ties in two small tails behind your right ear. Sally Victor makes it; about \$22.50 to order at her salon, 18 East Fifty-Third Street.

Schiaparelli's circus-dog hat (left) tips rakishly forward, leaving your upswept (we hope) coiffure on display. This is definitely a "mood" hat—if you know what we mean. It's of black felt, with the underbrim, band, and top of the crown of black velvet. Two black velvet streamers flutter after it. This and another Schiaparelli "doll hat" are two of the gayest new things in Rilla Marie's collection. About \$22.50 each, at 485 Madison Avenue. And there's a mauvy-purple felt tricorne, decked out with purple and blue feather birds and a veil. That's not too sombre, either.

Not all the silver foxes at Dein-Bacher's have two heads. Shop-Hound chose this boa, among all the beautiful pelts we saw there, as being the most unusual, to say the least. Two perfect skins, minus hind-legs and tails, form a long and impressive silver scarf (about \$650). Of course, this Waldorf-Astoria shop has also magnificent foxes with their tails on. And there are beautifully-handled small jackets and capes of dark sable-dyed kolinsky for about \$300 and \$400.





*A Longer Life and
an Easier One*



TO YOUR POLISH AND YOUR NAILS

- 1 Helps protect nails from splitting
- 2 Greatly increases polish wear
- 3 Covers ridges
- 4 Applies easily—dries quickly
- 5 Colorless—does not affect nail-polish shade

IF your polish has a tendency to chip in a few days—the new Cutex Polish Foundation is made for *you*. It contains a wax which tests have shown makes the polish wear longer.

Even rough, ridged nails look perfectly groomed when you use Cutex Polish Foundation. It covers up every unevenness, gives a smooth, hard surface that takes polish beautifully.

Also, if you are one of the victims of dry, brittle nails that split and catch on everything

you touch, you are going to think the millennium has come the first time you use the new Cutex Polish Foundation! This latest Cutex triumph is especially designed to help your nails grow long and beautiful! It forms a true protective sheath.

Give *your* hands that pampered, daily-cared-for look. The new Cutex Polish Foundation is at all toilet-goods counters—35¢ a bottle! Northam Warren, New York, Montreal, London, Paris.

CUTEX *Polish Foundation* contains **WAX**

AS IMPORTANT AS YOUR TICKET

Your Travel Print by



IN SEAL CREPE OF ENKA RAYON



● First impressions are lasting—and pleasant, if you arrive in this Bayadere print of Seal Crepe, fine washable crepe woven of Enka Rayon. So becoming that you'll wear it for a myriad of other occasions. Its softly tailored lines, its exclusive print, the gay scarf, will make it a special pet of yours. Buttons troop down the front from neck to hem. #660. Black, Green, Navy, Wine, Teal Blue, Brown. Sizes 12 to 42. \$6.50



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New York

City of Paris San Francisco
Sanger Bros. Dallas
The F. & R. Lazarus & Co. Columbus
The John Gerber Co. Memphis
Davison-Paxon Co. Atlanta

MARSHALL FIELD & COMPANY
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Famous-Barr Co. St. Louis

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Biberman Brothers, Inc., 1350 Broadway, New York

AMERICAN ENKA CORPORATION • 271 CHURCH STREET • NEW YORK

DISCOVERIES IN BEAUTY



These enchanting little baskets are really sachets; the flowers emerge separately, so each is a sachet complete in itself. In flower-garden colours, scented with Lenthéric's "Miracle"; Jay-Thorpé

TAKEN by and large, the American climate is very hard on American skins. The extremes of hot and cold, all the sunshine we let ourselves in for, and hard water contribute to making us a dry-skinned nation. Forty years ago, when the Leigh Company started making cosmetics, its formulæ were devised especially to protect the skin against these climatic elements. Now, these same formulæ, some of them modernized in consistency, are emerging, done up in new pots and bottles, to serve the same good cause.

Probably you remember the Leigh name when you first began to be aware of cosmetics, and, if so, you remember people swearing by the fineness of the powder and the softening qualities of the creams. These qualities are still very much in evidence. The Unguent Special, the first preparation the company made, is one of those wonderfully satisfactory night creams that soften the skin noticeably, even after one application, but, once worked in, it isn't sticky or greasy to have on overnight.

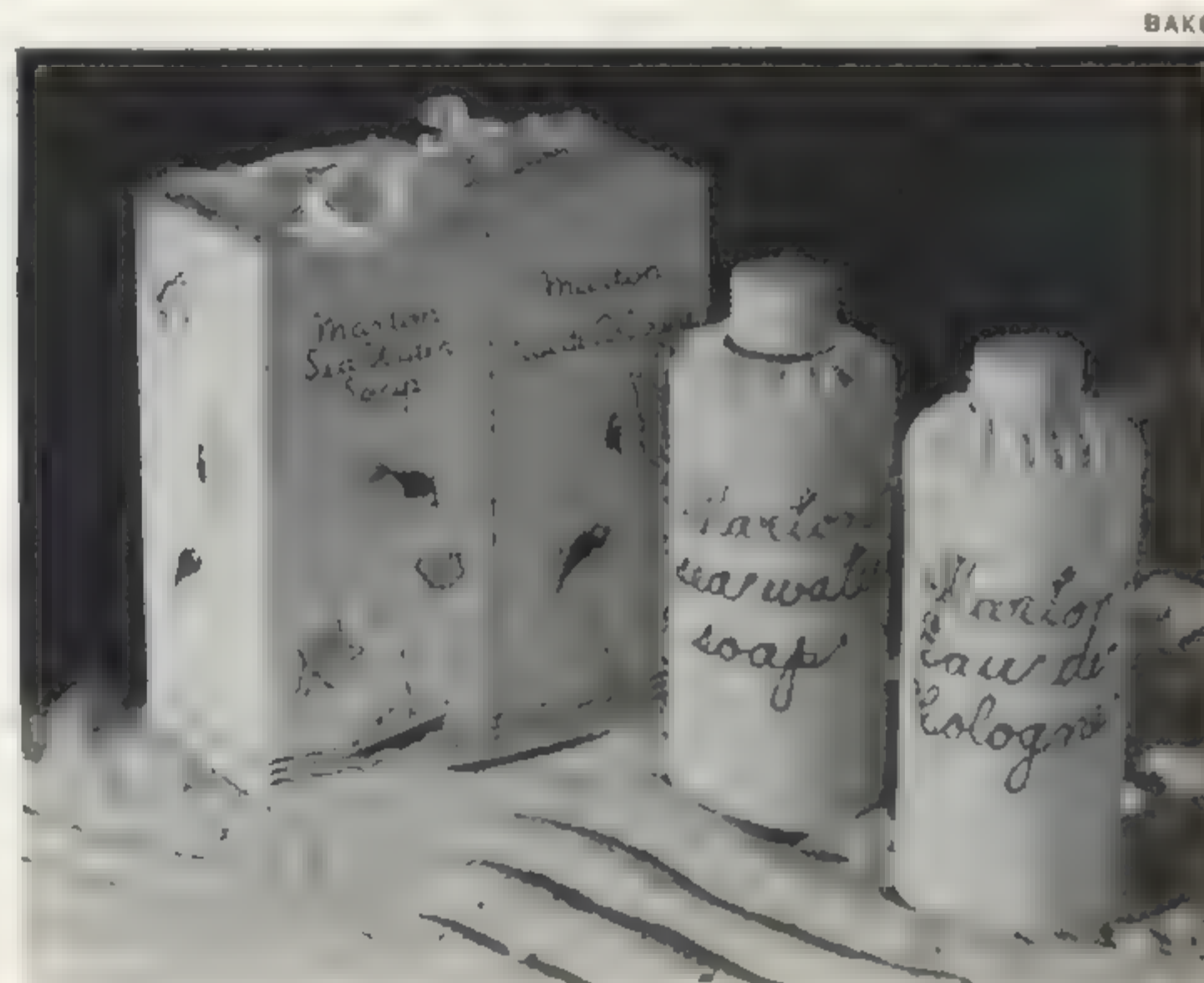
The eye cream is another tried-and-true favourite that helps to keep the skin around the eyes fresh and unwrinkled. The powder is the same fine-ground delicate blend that adheres so well, and there is a creamy Liquid Skin Cleanser that is ideal for emergency work, especially in warm weather.

While the Leigh series isn't a complicated one, there are many other items beside those high-spotted here,

and a new introductory kit, the "Presentation to Beauty," will give you some idea of them. This kit includes six of the preparations (among them the unguent and the powder) and can be had at a moderate price at Saks-Fifth Avenue and other shops throughout the country.

If you still have to face your first prolonged exposure to sun, there is a new and convenient form of sunburn protection available. One version is the Anti-Sunburn Pads made by Beauty Counsellors. These are circular pads soaked with a sulphonated oil, which, instead of being oily on the skin, is like a fine mist. The Anti-Sunburn Pads come in jars, but little tin containers are also sold with them, which can be refilled and are infinitely convenient to slip into a beach bag or into a pocket, because they won't break and are so flat they take practically no room at all.

Another version of this convenient new form of sunburn protection is Sun Discs. These are orange-coloured discs of flannel, impregnated with a fine vegetable-oil and a sun-screen ingredient. Each disc contains over half an ounce of protective oil, enough to coat you from top to toe. While the oil wards off the burning rays, it permits a smooth, even brown. Sun Discs are available at leading shops in New York, including Bonwit Teller, and in other cities. (Continued on page 80)



A nautical kit by Marton Frères includes two shaker-top bottles in canvas covers. One holds Sea-Water Soap, a boon to voyagers; the other, an aromatic eau de Cologne; Saks-Fifth Avenue

Let refreshing Double Mint gum keep you cool and *doubly lovely*



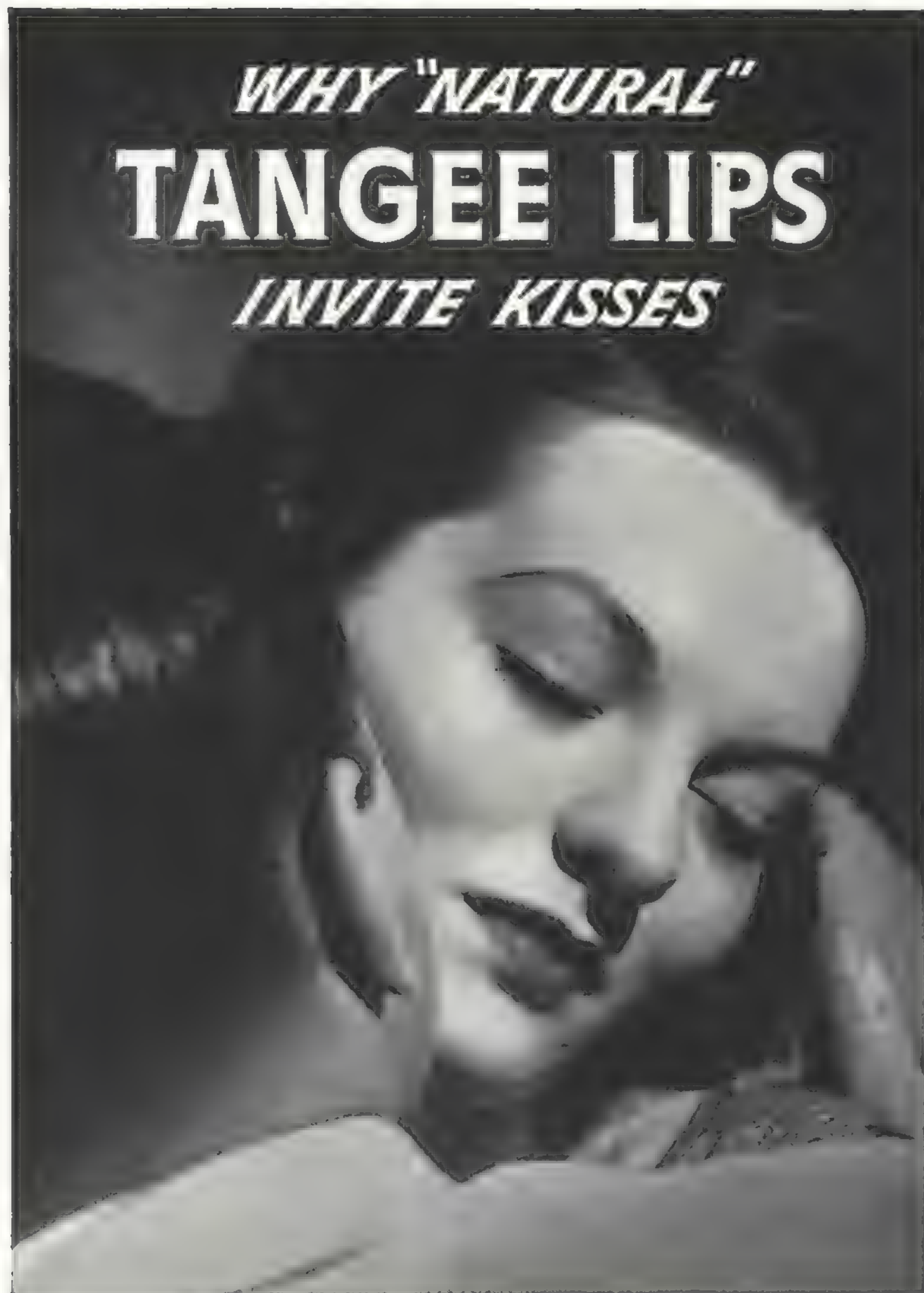
The fickle male has an eye for girls who are not only good dressers but who have a taking smile as well. And now healthful Double Mint gum gives you both — style and smile. Millions enjoy this double-lasting mint-flavored gum. It helps assure sweet breath, relaxes tense nerves, makes your mouth feel cool and refreshed—whereby your whole self seems lovelier. Then too, chewing is nature's way to wake up sleepy face muscles (promoting young contours) and to brighten your teeth so that your smile reflects a new loveliness to attract friends. However, it is **Smile plus Style** that wins. A perfect example is lovely Sonja Henie, acclaimed world famous artistic skater and distinguished Hollywood star. Asked by Double Mint gum Sonja Henie has designed for you this delightful, cool looking dress, *left*—adapted from her applause-getting Norwegian skating costume which she also designed. Smart. Becoming. And by Double Mint made available to you in a Simplicity Pattern. **SO**, you see how delicious Double Mint gum keeps you cool and doubly lovely. Daily enjoy this non-fattening sweet. Also remember it aids digestion.

Sold everywhere. Buy several packages today.

Left, Sonja Henie Double Mint gum dress. Designed and modeled for you by enchanting, lovely SONJA HENIE whose flashing grace made her 10 times World Champion and 3 times Olympic Champion. Photographed in Hollywood by Hurrell. Made available to you by DOUBLE MINT gum in SIMPLICITY Pattern 2849. At nearly all good Department, Dry Goods or Variety stores you can buy this

pattern. Or, write DOUBLE MINT Dress Pattern Department, 419 Fourth Avenue, New York City.





because men detest that "painted look"

Why risk a "painted look"? Unlike ordinary lipsticks, Tangee intensifies your natural coloring—never coats your lips with ugly red grease...nor leaves red smears on teeth or handkerchiefs.

Looks Orange—Acts Rose

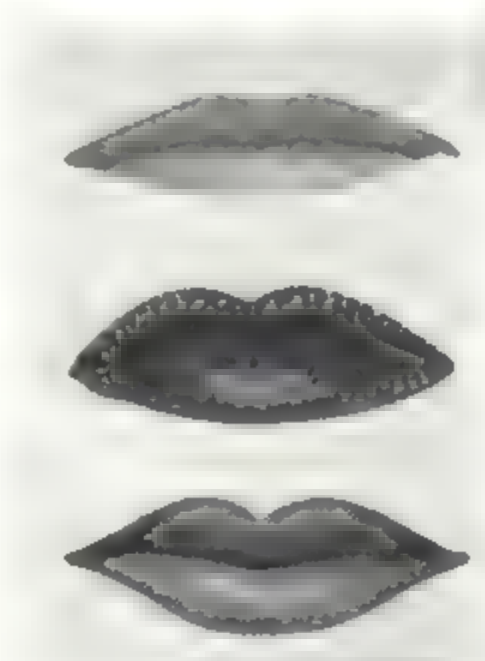
In the stick Tangee looks orange. On your lips it magically changes to a warm blush-rose shade, blending perfectly with your complexion. It's the only lipstick with

this famous Tangee color-change principle. Tangee's special cream base keeps lips soft—helps prevent drying and cracking. Get Tangee today. 39¢ and \$1.10.

FOR A COMPLETELY NATURAL APPEARANCE use Tangee Rouge Compact and Tangee Face Powder. Tangee Rouge gives your cheeks a natural glow that looks like your own color. The super-sheer texture of Tangee Face Powder blends with your own skin tones for a smooth flattering finish.

World's Most Famous Lipstick TANGEE ENDS THAT PAINTED LOOK

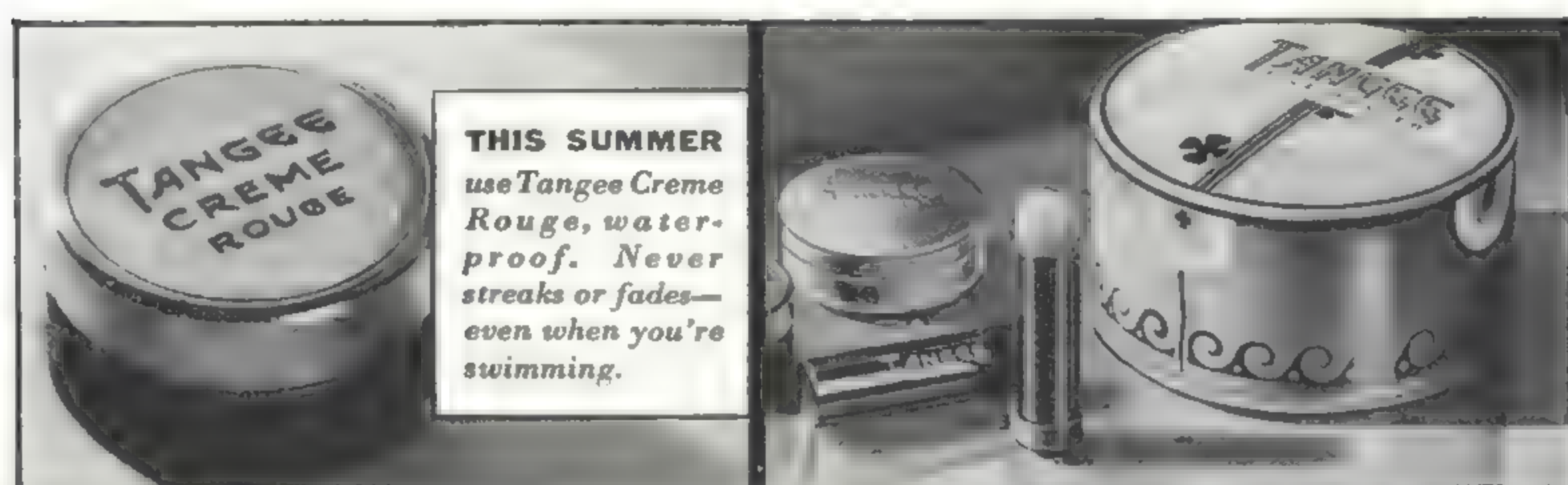
BEWARE OF SUBSTITUTES! There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



Untouched—Lips left untouched are apt to have a faded, parched look.

Greasy, painted lips—Don't risk that painted look. Men don't like it.

Tangee—Intensifies natural color, ends that painted look.



THIS SUMMER use Tangee Creme Rouge, water-proof. Never streaks or fades—even when you're swimming.

THE GEORGE W. LUFT CO., NEW YORK

DISCOVERIES IN BEAUTY



BAKER

Louis, maestro of the American Hair Design Institute, sculpts his interpretations of autumn coiffures. Hairdressers in leading salons in the larger cities can execute these for you

(Continued from page 78) Nothing is worse than arriving on a holiday scene late in summer, looking wan and white, when every one else is triumphantly tanned. If you want to avoid this, get some of Gloria Bristol's wonder-working Sunburn Make-up. Miss Bristol advises that it be used without powder. While it shines worn that way, it isn't an oily shine, but rather a moist look, and you can use powder over it if you prefer. The make-up itself is a liquid, in a variety of sunburn shades from pale to deep, and the "rouge" for each colour is merely a deeper shade of sunburn that is remarkably natural. You buy this at the Gloria Bristol salon, and it is a good idea to get some fine points in the art of application while you are there.

If you have tanned very gently during the summer and have acquired a nice warm colour, Barbara Gould has a special make-up for such as you, known as Desert Rose. It is a complete series, even including nail polish, and its general effect is that of a glowing pink-rose. The foundation is one of those luscious creams that look like a peach mousse and smell like one, too. The rose notes in the rouges and lipstick succeed in giving a very young, flattering effect. If you need a make-up "lift" for midsummer, here is a nice one.

In hot weather, even those who are not year-round soap-and-water addicts love the fresh, scrubbed-clean feeling that you have when you wash your face. Many women find a superfatted soap especially good for this, and the Baby Skin Oil Soap recently introduced by Mary Imogene Shepherd has met with great acclaim in this field. This soap is thoroughly impregnated with Baby Skin Oil, and lathers in a lavish, smooth fashion, so that your face really seems soothed while it is being cleaned. It is made in nice fat cakes, and you can buy it, three cakes in a box, at Saks-Fifth Avenue and other shops throughout the country.

Baby Skin Oil itself is a good thing to have on hand during the summer when your skin is being dried out by sun and water. This is that oil which contains the essential lipids that help to keep skins young and moist, and, if you rub it all over you, face and body, before you get into a tub,

and allow sufficient time for it to seep in, you'll find your skin has new suppleness.

Cutex has a new Polish Foundation that does double duty, and, either way, helps to protect your nails and make them look better. This foundation is entirely colourless, so it doesn't affect the colour of your polish, and it dries as quickly as polish itself.

The double-duty part is that you can put it under or over your polish. As a foundation, it fills in the tiny unevennesses of the nails, and the polish goes on more smoothly and lasts longer. As a protective coating, it helps to prevent the nails from chipping and gives a beautiful sheen to the varnish.

Essence Imperiale Russe is one of those fragrances that, once adopted, seems to be an eternal favourite. Its dusky, spicy fragrance is beautifully incorporated in the eau de Cologne, and now there is a new two-ounce bottle of the Cologne. This also comes equipped with an atomizer top, which, to our mind, is a great addition. With or without atomizer, the cost is modest, and the bottle is the same effective design as the original, which looks like the very spirit of Russia. You will find it at the better cosmetic counters.

A little gadget that will be a boon to travellers is a miniature razor known as Razorette, made especially for women. It is practically doll's size, but it works very efficiently, and it is designed for dry shaving, which makes it very convenient when you are in a hurry.

The reason that Razorette manages to do such a quick, non-irritating job is that the little blades are two-way curved; that is, lengthwise and crosswise, which sounds a bit complex to us, but doesn't extend to the use of the razor, which is very simple indeed. In fact, to insert a blade, all you have to do is unscrew the handle.

Razorette fits into a pear-shaped plastic case that takes only a minute space in an overnight case. As a matter of fact, we spoke of it especially for travelling. But you will probably become so attached to it that you will consider it a permanent bit of equipment. In drug and department stores,

DESIGNS FOR DRESSMAKING



All the French devotion to detail is in Couturier Design No. 200. See the deep side pleats, unpressed front pleats, draped sleeves. Designed for sizes 14 to 20; 32 to 42



Every stitch counts in Couturier Design No. 201—in the hem-to-chin closing, the swishing back fullness, the crushed ribbon girdle. It's designed for sizes 12 to 20; 30 to 40



Another artfully contrived Couturier dress—No. 202, with a romantic-heroine fichu, a corselet bodice, a wide skirt. Have it of, say, satin. Designed for sizes 12 to 20; 30 to 38

*Why
should I buy
Gunther furs
in August?*

A logical question deserving a straightforward reply.

Gunther offers the following explanation for the continued success of our annual August sales.

1. Prices during the month are decidedly lower than after September 1, guaranteeing you a real saving on all furs bought during the sale. You will not receive a bill until October 1.
2. Only the season's newest fur models are shown. All the fashion-setting ideas our designers have brought from the Paris openings will be featured in the Gunther Salons ...including adaptations of models from Lanvin, Mainbocher, Schiaparelli, Vionnet and other noted couturiers.
3. For example: Mink \$1450
Caracul \$395 Persian \$495

GUNTHER

666 FIFTH AVENUE • NEW YORK

A PEACOCK TRIUMPH

Gloves
for your feet!

They COAX your feet into lovely contours. Vamps of Lastex leather, like the persuasive fingers of a sculptor, gently evoke lines of lasting beauty.

Exclusively Peacock models... suave and elegant... daintily fashioned in the newest trends... give the neatest, snuggest fit you have ever known while encasing the foot with glove-like comfort.

BOYD-WELSH, INC. • ST. LOUIS

I LIKE THE CIRCUS

(Continued from page 49) With Nio as bottom girl, Ala stands on Nio's head and raises one foot up to her up-raised arm in a split. With her sister thus balanced on her head on one foot, Nio then climbs the ladder to the wire, crosses the slack wire, descends the ladder at the other end, and winds up the stunt by raising her own left leg in a similar split.

And if you happen to be making pictures of them from up close, as I was during one performance, you come upon an added bit of gay charm withheld from the audience. All through her strenuous, risky work, the seventeen-year-old Ala sings softly to herself whatever music the band happens to be playing at the time. Nobody can hear her, and she doesn't care. She just likes to sing to herself.

Nio does the backward somersault from feet to feet on the wire, but Ala does the forward one, which I think is harder. She has the most infectious grin in the whole circus. If the girl doesn't enjoy every minute of her turns on the wire, she has *me* fooled. Which wouldn't be so hard. I met Nio back-stage after one performance. She was shy and quite tiny. She was also a little cross, because she had missed her backward somersault three times and had had to give it up; whereas, Ala had hit her forward one the first time, and had come down from the wire grinning like a young imp.

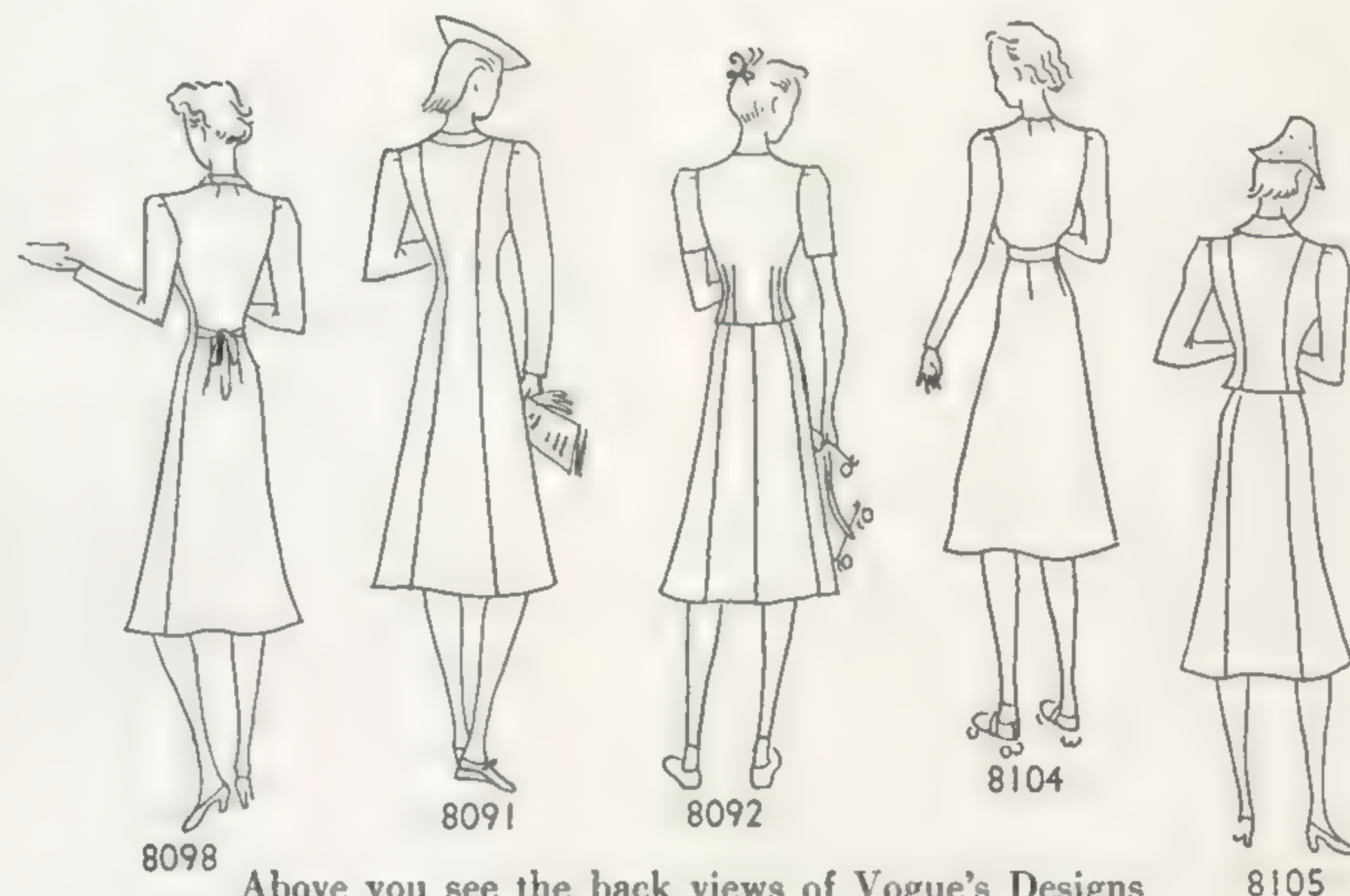
...The side passages back of the tents, closed off except for pass-holders, are glamorous places where you find the performers warming up for their acts, very much the way prize-fighters shadow-box in their dressing-rooms, or track athletes take little sprints on the tracks to open up their pipes and stretch their muscles. People somehow never consider circus performers in the

light of athletes, but they are, and must prepare and care for themselves like any high-jumper or pole-vaulter. And so there you find them, in their glittering costumes and spangles and make-up, every bit as attractive and shimmering close up as they are under the spot-lights, stretching and splitting and doing back bends and limbering-up exercises. A contortionist in pure white, hardly more than fifteen or sixteen, has himself back-twisted into a ball, his head between his legs. The pretty girl in the Masy-Brach Unicycle duo is doing splits to stretch her muscles. There is, or seems to be, a great, warm-hearted generosity about circus people in their willingness to stop and pose, or chat, or answer questions, a fine eagerness to be friends with any one who seems to be friendly.

Clowns wander about and help one another up onto their stilts and into their cumbersome costumes. Most of them are old men who have been with the circus for years, and I often wonder whether they realize that, for the present, and under modern big circus conditions, their day is done. They have been forced to succumb completely to mechanization, and relegated to filling in stage waits while the roustabouts change the props and set rings, stages, and trapezes for new acts.

I permit myself a little pang over this because I am a lover of great clowning. I have seen Marcelline and Groc, and, of late, a truly fine pantomime clown who travelled last year with Clyde Beatty's show, named Melancholy Kelly. The pace of the modern big-time circus is too great for the individual clown. It rolls right over him. With three rings and two stages, there are too many things to watch, the floor area is too enormous, and the little funny men (Continued on page 83)

DESIGNS FOR DRESSMAKING



Above you see the back views of Vogue's Designs for Dressmaking, shown on pages 74 and 75. Make this back-to-school wardrobe yourself, and take honours in fashion. All the dresses are designed for sizes 11 to 17, 29 to 35; 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 13.

I LIKE THE CIRCUS

(Continued from page 82) and their delicate art are lost. And so they are forced to rely on gadgets, and grotesque and topical costumes and masks—such as Popeye, and Snow White and the Seven Dwarfs, and the man from the *Esquire* cover. The Ringling Circus has two men who work in comic cop's costumes throughout the show, but they operate against great odds. In the only really big clown act of the whole circus, the fire-and-rescue scene, all of the participants are buried under masques of Walt Disney's characters.

Contrast this to the work of the Beatty Circus' Melancholy Kelly, a sad-eyed tramp who is on pretty nearly through the whole show and sends people into hysterics merely by gazing at them longingly and sorrowfully, or by eating a crust of dry bread, or by his tragedies connected with trying to crack peanuts with a sledge-hammer. He will get a crush on a pretty girl in the audience, and have her and every one around her screaming, merely by his mournful, love-smitten looks. And long after he is way on the other side of the arena, he will turn back for one last look at her.

My special treat each year is to watch the dress rehearsal. It isn't really a dress rehearsal, except for the try-out of the gorgeous costumes of the opening pageant. But the performers come on in their work-clothes—gym suits, or bathing-suits, or plain tights, or shorts and sweat-shirts, and run through their acts for timing.

In spite of the long winter months of rehearsing, a circus doesn't really begin to click and run to the time allotted to the entire performance until it has been going a month. Animal acts slow up a show, nervous performers making their American débuts don't get through their acts quickly enough.

Some of the acts don't even do their stunts, especially if the dress rehearsal is running late, and it usually winds up towards one o'clock in the morning. Then you see them come out in their street clothes, the men wearing hats and, in the inevitable style of the foreigner, a muffler around their necks inside their sack coats, and simply go through the motions of their acts, with position and pantomime, great, merry gesturing of hands to indicate triple somersaults and teeter-board jumps. Strangely, the lack of costuming robs the show of none of its glamour—at least not for me.

The Wallendas are those wonderful high-wire athletes with their

long balancing-poles—and no nets below them to save their necks if they topple on their dreadful three-high bicycle trip across the arena. They give me the willies. I wish I knew more about the act and just how dangerous it is. There is a rival troupe now, the Grotofents, who feature a clown who gets himself all tangled up on the high wire, slips, falls, dangles, regains his feet, lets his balancing-pole hang down vertically, and is like to drive you out of your mind. The laughter that greets his act is always a trifle tinged with hysteria, it seems to me.

There is another act that gives me the creeps. This is the Gibsons. Mr. Gibson throws knives at Mrs. Gibson, outlining her body with them. Later still, he throws hatchets at her and then goes back to knife-throwing as she is revolved on a huge disk. But the topper is when a paper hoop is fitted over the revolving Mrs. G., hiding her completely. Her husband then throws the knives at her through the paper. He tosses them well to the outside, but even so... I am always nervous while it is going on. When the pair stands in the entrance waiting to go on, you overhear them speaking German to one another. Talk to them, and you find they come from Cologne—"Köln, die schöne Stadt," says Mr. Gibson, a little wistfully. When you suggest that it is a tough way to make a living, they shrug—"So lang man essen kann," says he—as long as one can eat...

I have just one closing note to offer my clients, and, if it borders on whimsy, it is just because perhaps I am a whimsical fellow beneath my stern exterior, and it will out. But it concerns a discovery I made while wandering around in the basement of the Garden while the show was going on up-stairs, feeding peanuts to the elephants. It seems that at that time, I, who am forty, touched my first elephant.

He was a big, tired, friendly old fellow who was standing leaning up against a pillar with his legs crossed, and who did not seem to mind having his trunk patted while he reached for a peanut. Instead of its being cold and rubbery, and sort of snakelike as I had always imagined, I found it to be quite warm and soft, and just a little furry, or perhaps bristly is the better word.

I do not know why I should consider this important enough to talk about, or even write about, but I do. Somehow, when you have lived with one idea for forty-odd years and then, overnight, have to change it, it matters. It just does. It was warm and soft. Did you know?

ERRATUM: An important sentence was omitted from Alice-Leone Moats' article, "Mexico on Five Hundred Dollars," in the June 15 issue of *Vogue*. On page 51, under the heading, Mexico City, there should have been the following sentences: "All prices quoted from here on will be in pesos. Incidentally, the Mexican peso sign is the same as the American dollar sign." The average price, for instance, of a bull-fight ticket is twenty-five pesos, and would be written in Mexican \$25.



AS glamorous as the regime of Louis XIV... as modern as this issue of *Vogue*. Stitched folds lead to its squared gold clasp; a graceful handle threads through golden loops. Your choice of suede or calf. In black, brown and important new Fall colors... Ask for it in your favorite store. **\$5**

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NEW YORK
CHICAGO • LOS ANGELES • PARIS • LONDON

ART, AND MR. ROCKEFELLER

(See the reproductions of the fifteenth-century tapestries shown on pages 40 and 41 of this issue)

By Frank Crowninshield

It must a little mitigate the horrors of being the richest man in the world to realize that you are, at the same time, not only the most lavish, but the wisest of recorded philanthropists; to know that colleges, national parks, museums, hospitals, churches, and scientific institutions have on all sides sprung up and prospered because of the prodigality of your bounty.

But, very particularly, it must be solacing to think of yourself as the greatest friend and patron of the arts since Lorenzo the Magnificent, and to remember, too, that your expenditures of \$60,000,000 for the purchase and support of art were made with no thought in mind save that of the ultimate public good.

Mr. Rockefeller has assembled an art collection of extraordinary quality, value, and interest. His Chinese porcelains, for example; his French tapestries, now at the Cloisters; his Polonaise rugs; Chinese statuary; Gothic figures—in wood and stone; his paintings by Duccio—who, after Giotto, was the most important of primitive Italian painters; his "Crucifixion," by Piero della Francesca—the canvas for which Lord Duveen once paid the highest price ever brought by a painting at auction; his Botticelli, his Van der Weyden; and his portrait bust by Verocchio, of the daughter of Colleone—the redoubtable *Condottiere* of whom the sculptor had already made his famous equestrian statue—are all objects of the first order of rarity.

To these must be added his five large and unique Persian rugs, now at the Metropolitan, and the similar, but smaller examples in his apartment, which were made in the late seventeenth century for various royal personages in Europe and which, with those at the Museum, constitute the finest group of Persian rugs in America; his French tapestries, "The Months of the Year," also at the Metropolitan; his headless Chinese stone figure of the sixth century, a life-size statue, almost Greek in feeling, which is now on loan in London; and, finally, the two finest bronze altar sets to be seen outside of China.

CHINESE PORCELAINS

But the most unique, the most incredible treasures that he has acquired are those in his collection of K'ang Hsi Chinese ceramics of the last quarter of the seventeenth century, whether the black hawthorns or the *familles vertes*. These porcelains, costing a little more than five million dollars, are probably unmatched in the world, because of their quality, number, and perfection of condition. There is, in particular, one among them, a red beaker, twenty-nine inches high, the only red hawthorn known and, probably, the marvel of his collection.

Many of Mr. Rockefeller's treasures have already been presented to the public, and it is almost an open secret that the rest will also become the property of the people.

But his major expenditures for art have not been in the restricted field of collecting, but in supporting and enlarging, for the benefit of the public, a variety of artistic enterprises in various parts of the world. He has, for example, expended nine million dollars in the cause of art in Egypt; three million dollars for the restoration of the palaces at Versailles and Fontainebleau and the Cathedral at Reims; \$1,680,000 for archaeological researches in Palestine; fourteen million dollars for the restoration of Williamsburg in Virginia—the most ambitious project of its kind ever to be undertaken in history; a million and a half dollars to the Metropolitan Museum of Art, and smaller gifts to a great variety of similar enterprises.

THE CLOISTERS

And then, finally, we have just witnessed the latest and most romantic of his adventures in art—the creation, out of whole cloth, of the Gothic Cloisters that now look across the Hudson River to the Palisades. This mediæval structure, with its ancient chapels, chapter-houses, ancient gardens, ramparts, tower, and eight exhibition galleries, occupies a part of the fifty-six acres of park land, which were also the gift of Mr. Rockefeller. The works of Gothic art that fill the Cloisters' various exhibition galleries—stained glass, wooden figures, tapestries, stone statues, frescoes, paintings, and furniture—were also the fruits of his bounty.

And then, when the Cloisters had finally been erected, Mr. Rockefeller made what was perhaps the most captivating of all his philanthropical gestures—the purchase of eleven miles of Palisades on the Hudson River, solely in order that disfiguring buildings, signs, and roadside developments should never mar the view from the windows and gardens of the Cloisters. The total cost of the Cloisters has now reached, including the six unicorn tapestries, a figure a little under sixteen million dollars. Singularly enough, this entire project might never have been thought of had it not been for George Gray Barnard, the sculptor, the first man to interest Mr. Rockefeller in Gothic art and who was destined—picturesque and engaging figure that he was—to die a short week before the Cloisters were to open their doors.

Mr. Rockefeller's collections have been the result of remarkable judgment, of long study and a trained and exacting taste. Particularly in the case of his porcelains, rugs, and tapestries, he has shown the knowledge of a true and accredited expert. His deepest personal interest in art begins with the Gothic period. Primitive art makes but a negligible appeal to him. Similarly, the earlier Chinese porcelains (Ming and the century following) have, with their imperfect glazes, affected him but little; nor does archaic Greek art move him as does that of the more polished (Continued on page 85)

CASTLE IN CZECHOSLOVAKIA

(Continued from page 68) Nor was this the first marriage that the Dietrichsteins had concluded with Russians. Studying the family tree, I saw that there had been a Russian alliance in every generation for over a century. The Dietrichsteins had taken wives from every country in Europe, and, with them, these ladies had brought something from their own countries, things that not only enriched the Nikolsburg archives and collections, but made the Nikolsburg life more cosmopolitan, wealthier in affiliations and in intellectual content.

Nikolsburg, once upon a time a real stronghold, would still be capable of withstanding a siege, for its walls are those of a fortress. The castle consists of a number of buildings huddled together on the summit of the steep, rocky hill. In the centre of the main quadrangle is an irregular-shaped courtyard. A narrow covered entrance, roughly hewn out of the rock itself with boulders protruding dangerously on either side, leads into another and larger courtyard flanked by a long row of grey service buildings. The façade is plastered against the face of the rock, looking precariously down into sheer space. All the buildings are on different levels; the vast stone-flagged terraces are like the decks of an enormous ship. Trees and shrubs shoot up from between the old stones, and gardens nestle amid the craggy folds of the rock.

PRIVATE MUSEUM

The castle is a museum and a living historical record. (One entire building houses nothing but the family archives.) The library, one of the most important ones of its time, was dismembered in the seventeenth century by the Swedes during the Thirty Years' War. Part of it now constitutes one of the treasures of the University of Upsala. There is a room containing relics of an ancestor, a Cardinal Dietrichstein, who had been a leader of the Catholics during the Thirty Years' War. There is a room filled with old guns and missiles that served during defences. There is a collection of eighteenth-century high-heeled slippers that belonged to the ladies of the castle, of sedan-chairs and old sleds, of china made in factories that had once belonged to the family.

In one of the rooms, Bismarck signed the peace treaty with the Austrians in 1866. In another, the Empress Maria Theresa, after giving a reception to the nobles of Moravia, left her throne behind as a memento. Napoleon slept in the castle after the battle of Austerlitz. Years later, his son, the tragic young Duke of Reichstadt, occupied the same room.

The event that brought me to Nikolsburg in September a year ago was a very special one. The Dietrichsteins were entertaining the Duke and Duchess of Windsor. Nikolsburg was registering yet another historical occurrence—the visit of England's ex-King.

During the four days that the Windsors and a large party of house guests spent at Nikolsburg, the one function was dinner. The women wore their smartest clothes, the men wore tails. Before dinner, the Windsors and myself were called for in our respec-

tive apartments by the host and hostess and conducted to the drawing-room, where the guests were already assembled and waiting for us. The servants, who in the daytime wore the traditional Austrian grey and green, were dressed in their liveries. The setting, the menu, and the sequence of wines were as deliberately and carefully planned and as formal as if the dinner were taking place at an embassy in Vienna. Rank and precedence were strictly observed.

But in the daytime, things took on quite a different aspect. Every one wore sports clothes, mostly of the casual Austrian type, in gay colours. The men, with the Duke of Windsor in kilts at their head, departed after breakfast on their partridge shooting in the fields. The retainers and their families, the entire countryside in fact, gathered eagerly to watch. Incidentally, it was among the pill-box fortifications that the men wandered in search of their game—this by special permission from the Czech authorities and accompanied by the officer in charge of the frontier zone.

PICNIC LUNCH

At about one o'clock, the women met the men for lunch in the garden of a half-ruined eighteenth-century shooting-pavilion some five miles from the castle. Here, under shady old trees, folding tables were set up and a picnic lunch served by the castle staff. The dishes and plates were made of some light unpolished wood. The food included hot soup, brought in a thermos, cold meat and salad, fruit and coffee.

The Windsors and I occupied apartments in the castle that consisted of several enormous high-ceilinged rooms. So tall were the doors of my apartment that my head was on the level with the handles. In the corner of every room stood a china stove as tall and impressive as a monument. Even the smallest breeze rattled the tall windows, and the rooms were filled with sweeping draughts. You could not help wondering how it would feel to spend a winter in this place that was as exposed to the elements as a liner on the ocean.

But, at this season, the skies were still blue and the air mild. In the gardens, the old boxwood hedges, warmed by the sun, gave out their delicate smell. Phlox and snapdragons lent their brilliancy to the grey stones. The bells of the castle church chimed melodiously. The courtyards buzzed with peaceful activities, the same simple necessary activities that had animated them for centuries.

In the late afternoons after the shooting, the party gathered in the library around the tea-table. A fire was burning in the huge grate, the lamp-light played softly on the gold tooling of the bookbindings, but the corners of the gigantic room were suffused in shadows. The atmosphere was warm and pleasant and informal. For hundreds of years, this room had seen the same kind of life.

What is the fate of Nikolsburg to be? How long will present-day political passions allow it to fulfil its age-old mission, how long is Nikolsburg to continue to be the towering landmark of bygone life and history?

ART, AND MR. ROCKEFELLER

(Continued from page 84) Golden Age. For modern French painting—particularly from the period of the Post-Impressionists on—he has shown but little sympathy, though, because of Mrs. Rockefeller's interest, he has been a generous patron of the Museum of Modern Art.

His personal *penchants* are always for the periods that evince a highly developed taste, great refinement of feeling, and the most expert craftsmanship; for the art, in short, of advanced, not to say sophisticated, civilizations. He usually leaves to Mrs. Rockefeller the selection of all such works as were created before the fourteenth century or after, let us say, the death of Goya, in 1828.

Many attempts have been made to interest him in the art of our own time. I remember, once, at his dinner-table, having Henri Matisse tell me of his bewilderment in hearing that Mr. Rockefeller, in so many respects a modernist in feeling, a man who played the violin, had earned a Phi Beta Kappa pin, danced extremely well, spoke French fluently, had responded so magnificently to the surge in modern architecture (witness his Radio City), travelled so much, met so many painters and men of taste, allowed his wife to make so important a collection of contemporary pictures, and yet could still shut his eyes to the wonders of Cézanne, Seurat, Van Gogh, Picasso, and the other French modernists.

After the coffee, Monsieur Matisse turned to Mr. Rockefeller and began, half seriously, to plead his cause; to explain that the men who had created the incredibly beautiful green, yellow, red, and black porcelains that were all about us, were really in pursuit of exactly the same æsthetic goals as those to which Matisse had personally dedicated himself. He tried, too, to convince him that Braque, Juan Gris, and Picasso (in his more abstract canvases) had merely followed the decorative designs and emotive experiences of the Persians who had woven what Matisse called Mr. Rockefeller's "modern" (though seventeenth-century) Polonaise rugs; that, in short, there was no such thing as modern art, or ancient art, or art of the Middle Ages; that the youngest and liveliest art, to-day, was that of Egypt, China, and Greece; whereas, the dearest art imaginable was that of the hack painters who now flourish in so many of our academies of art.

But the philanthropist, who had listened very politely, regretted, quite as politely, and in the most polished French, that he must still appear adamant. Then, with an engaging burst of confidence, he added that Mr. Matisse must not altogether despair because, though he might still seem to be stone, he suspected that Mrs. Rockefeller, thanks to her very special gifts of persuasion, would eventually wear him down to the consistency of jelly.

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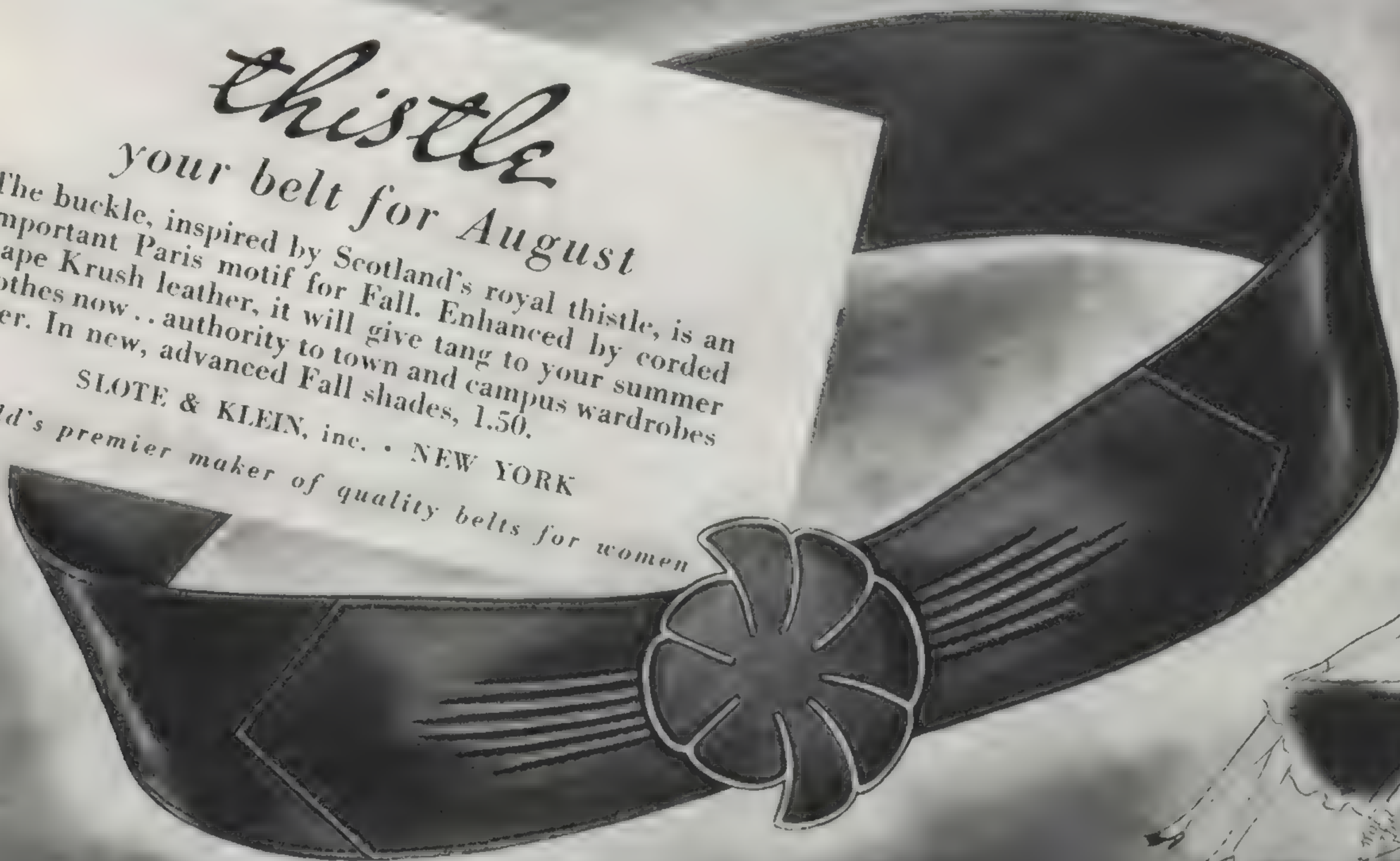
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SHOEMAKING IS

NOW, thanks to the perfection of modern shoemaking, a brand-new shoe just out of its box can be as soft as an old ballet slipper. Even country shoes, which we once thought had to be stiff and unyielding to stand the shock of the hard wear they'd get, are now made pliable and incredibly flexible even if they have that desirable clumsy appearance. Just how flexible the new shoes are you can see in the photograph.

And there's a new plasticity about the look of many shoes. They're draped or moulded or pleated or manipulated in ways never thought of before. Look at the shoes on the opposite page, and see for yourself how plastically they're treated. Actually, it's as if they were made of clay and modelled on the foot.



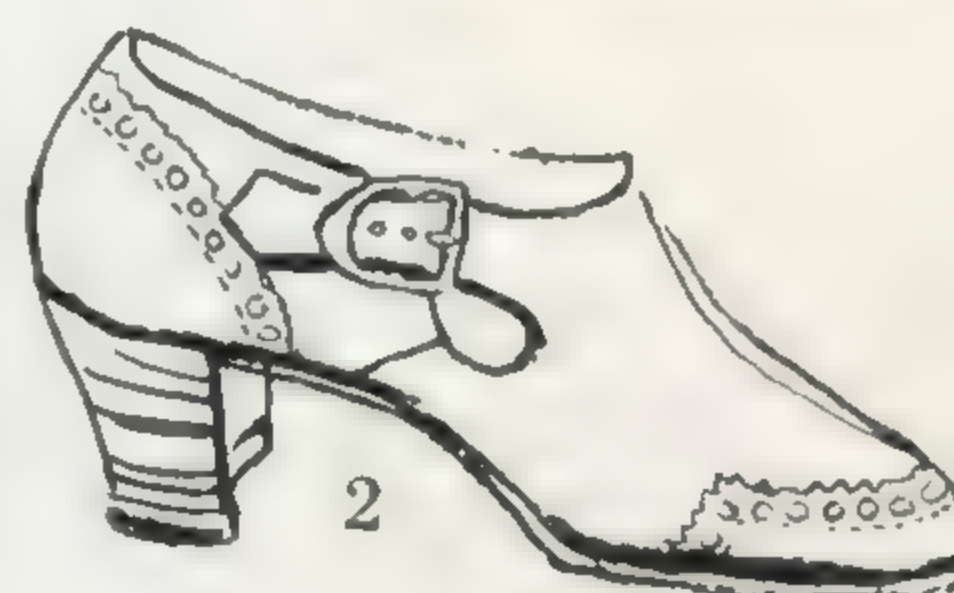
SOFT AS A SLIPPER



Photographed: Pliable ghillie of light brown suède, with calf trimming; leather heel. Stetson



1. A dark brown suède Oxford with calf bandings. A Matrix shoe at Cammeyer
2. High-built, monk-type shoe of black suède with black calf at toe and heel. British Walker shoe



3. A soft, soft sports shoe of black grained calfskin, with a boot strap. Walk-Over
4. Monk shoe of blue suède, imported by Bally. Bright colour shows through eyelets. Lawrence Parker



5. Navy-blue buffalo for a moccasin type "Grayflex Trampler" shoe

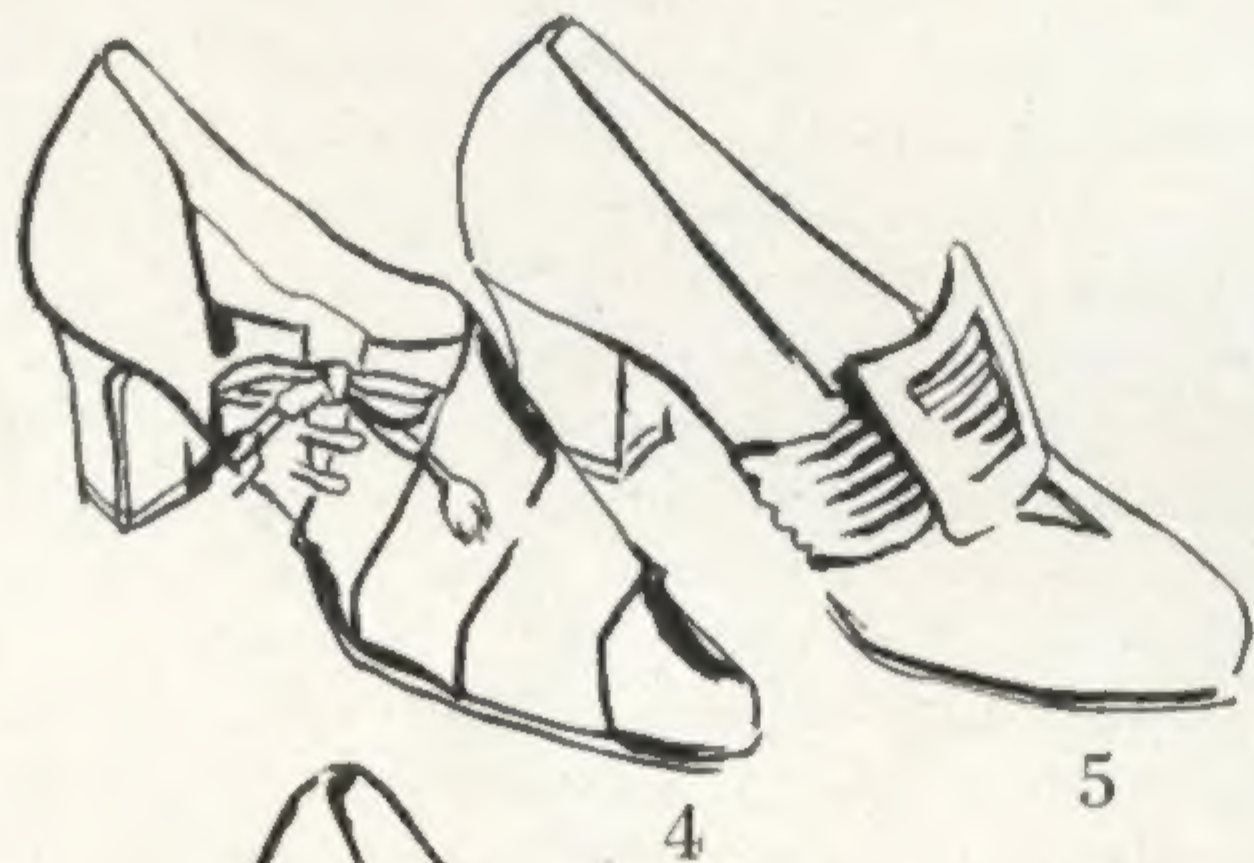
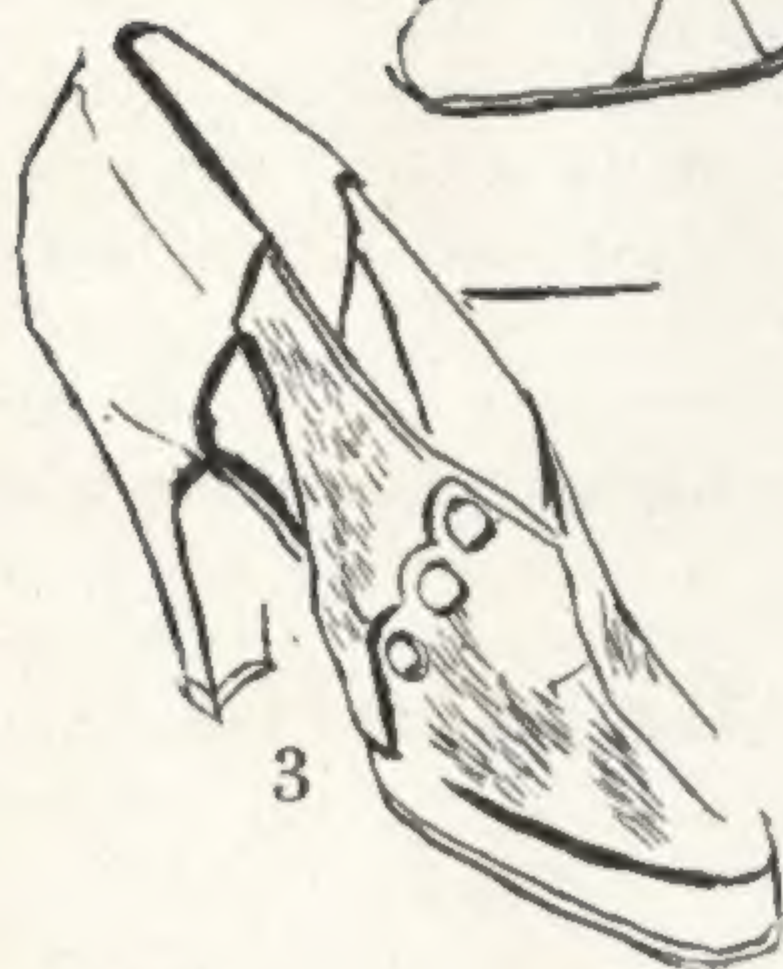
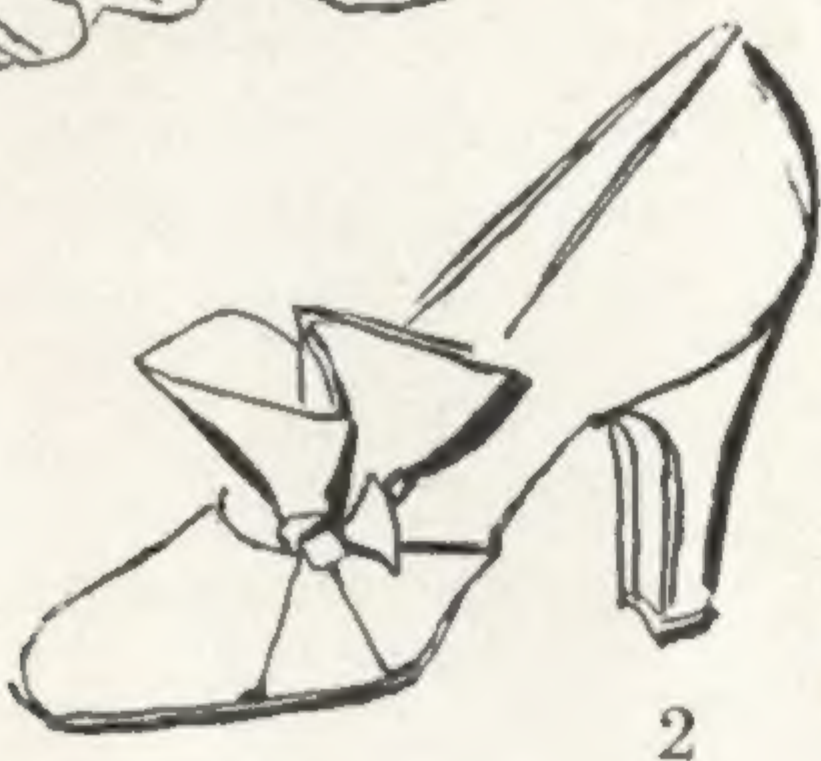
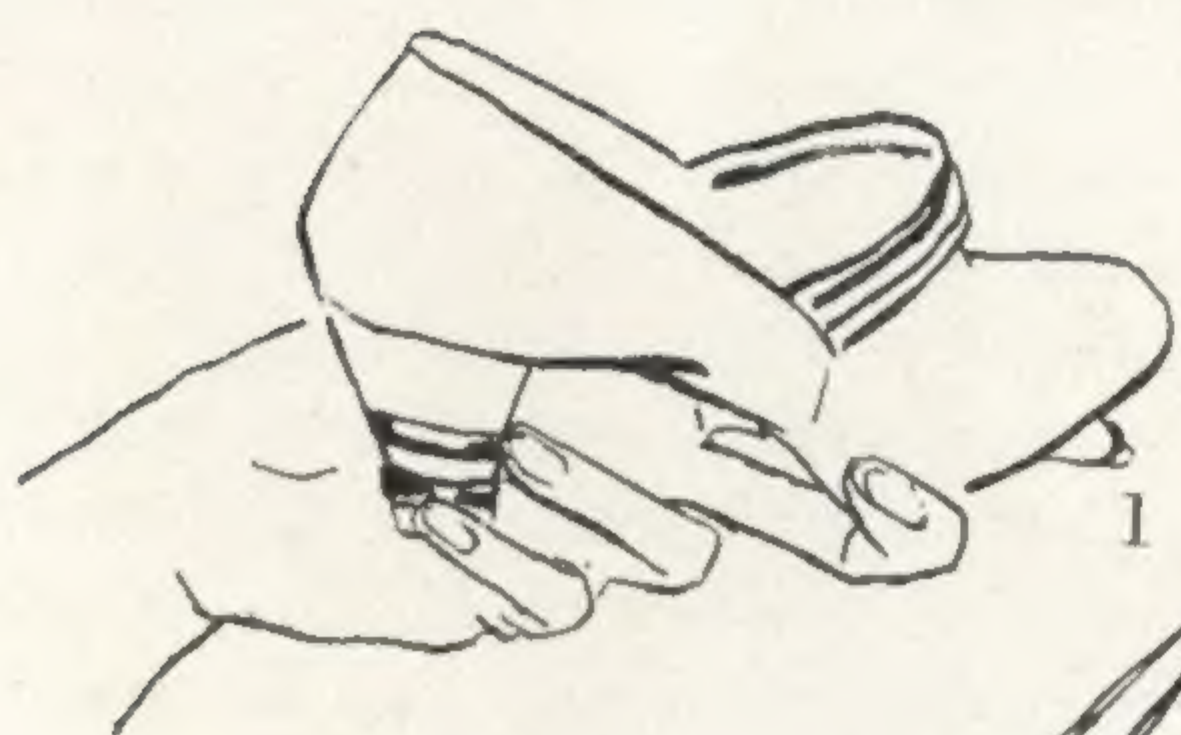


6. Notice the new half-wedge heel on this blue alligator-calf "Naturalizer" shoe. At Franklin Simon

A PLASTIC ART



DRAPED OR MOULDED



Photographed: Wide kid bands, gold and silver, are twisted and draped on this shoe. Emerald-green platform sole. J. and J. Slater

1. Moulded black suède shoe; thin rolls of red kid at its throat repeat at the base of the heel. Russeks

2. Opera pump of wine suède with a swirling kid flare at the side. Imported Bally shoe at Lawrence Parker

3. A shoe like an old-fashioned gaiter—and it's of fur. Unborn calf with calf-skin. Andrew Geller

4. A side-laced Natural Bridge Oxford of suède, with bands of patent leather

5. Black suède step-in with a big buckle. Wide band of pin-tucked patent leather. A Tru-Poise shoe

6. A wine kid shoe moulded on with a wide band of elastic over the instep. This is a Paradise shoe

7. A draped and knotted band of kid crosses the instep of this copper calf opera pump. An Air Step shoe with high-riding tongue

8. Suède opera pump slashed down at one side. A wide band of kid around the toe ends in drapery. This is a Peacock shoe

FORWARD LOOKING FASHIONS IN NELLY DONS OF ENKA RAYON



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#663 (Top) Patriot Star Print Avenelle accented with crisp white pique and pearl buttons. State Blue (navy), Court Wine, Moderne Black. 12 to 44. \$5.95

#651 (Left) Skyrocket Print Nelda Crepe with long fitted sleeves. Shawl collar with stitched loops of fabric. Five rows of fagoting form front and back yoke. State Blue (navy), Pavilion Green, Rocket Rust and Moderne Black. 14 to 44. \$5.95

#654 (Right) Classic dot Nelda Crepe in a shirtwaist frock with simulated pearl studs. Two box pleats for skirt freedom. State Blue (navy), Court Wine, Century Tan, Moderne Black. 12 to 44. \$5.95

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PARIS HATS IN FULL FEATHER

(Continued from page 31) One Lanvin beret looks like a pie-pan balanced on your head, and there's even a wedge cut out of it. The smallest beret in Paris is a Schiaparelli, a circle not many times bigger than a coin, held over one eye with a wide grosgrain band. (Nobody could be serious-minded in this.) Off-the-face berets of felt are at Descat's; Louise Bourbon's are of soft velvet that makes your skin glow.

PILL-BOXES AND TOQUES. The sun never goes down on these, possibly because they can be gentle with problem faces. There's a fine group of pill-boxes at Descat's, soft duvetine ones with gently rolling borders to flatter forehead lines. Most of them have tiny snoods to cage the hair in back; many are trimmed with Robin Hood quills of felt or feathers or velvet. Schiaparelli makes a dramatic toque of black velvet, with a frill down the back like a Roman helmet.

WIDE BRIMS. Now that many fur collars have melted away, large-brimmed felt hats have their chance. Nothing could be better for tall, thin women. Reboux's swashbuckling big felts, usually seamless, sit on one side of the head and have complicated folds in both crown and brim. The highish crowns of Maria Guy's large felts slant backwards, the brims roll up in back and down in front, and the felt is often pressed into *cloqué*. Marjorie Dunton's "Casseroles" have high crowns, turned-down brims, and a remarkable way of flattering your eyes. Schiaparelli makes several stiff plush felts with high crowns and wide brims rolled up on one side, dashing as a highwayman's hat.

COCKTAIL AND DINNER-HATS. Chanel's dramatic highish *chechias* of fur and lamé, or of multicoloured looped fringe, are perfect if you look the part. Agnès' high Oriental turbans, in flagrant Thousand-Nights colours, are more drama—you'll need to manage a bit of mystery for these, too. At Louise Bourbon's, dinner-hats are no more than a veil hanging down the back of your head—a veil bordered with ostrich or flowers. Veils, evidently, are here to stay—women have found how easy it is to look their best behind a veil.

HAIR. It's a human impossibility to look as if you belonged in the new hats unless your hair is right. And right, in most cases, means brushed up or swirled across the back. (Certainly, you can't perch a doll-sized hat on top of a flowing mop and look anything but silly.) The newest lifted coiffure in Paris has the back hair curled and cut short like a baby's, the top hair curled in a pompadour.

NECK AND SHOULDER LINES. These do their all for hats this season—letting the hat silhouette show sharp and clear. For neck-lines are definitely away from the neck. No collars, but exaggerated shoulders appear on most of the fur box-jackets of Vionnet, Paquin, Lanvin, Max, and Schiaparelli. Paquin's capes and jackets tie with big taffeta bows under the chin. A draw-string of grosgrain ribbon shirrs the neck of Schiaparelli's mink jacket. It looks as if your swan-like neck will be exposed to the elements, this winter—and as if your hat will concentrate all eyes.

THIRTY FAMILIES OF FURS

(Continued from page 59) Prices won't startle a limited income.

OPOSSUM. This downy grey fur (grey furs are having a flurry this year) is as light and soft as milkweed fluff. It's a fine answer to your young daughter's plea for a fur coat, or to your own wish for a becoming, inexpensive cape or coat.

PERSIAN LAMB. About as urbane a fur as you can choose. Unbeatable for the woman who worships black. Born in Afghanistan, the best of the breed have very tight curls and a sleek lustre. Since it's very amenable to tailoring, you might have a coat cut in a fingertip, double-breasted reefer. Or, since it's equally amenable to blousing, have a long coat, belted and bloused.

SABLE. Still one of the greatest bluebloods of all. Still one of the greatest luxuries. The finest skins (from Siberia) are very dark, devoid of yellow or red tinges, marked by a few grey hairs scattered in back. You'll pay dearly for sable, but you'll never regret it.

SKUNK. The bulky, long-haired, native American fur that made a sensational comeback last year and promises to repeat the performance again this year. The newest thing that has happened to skunk is its conversion (dyeing) to sable colour. But whether you take the sable shade or the normal blue-black, it's one of the sturdiest, most practical, and most inexpensive furs for jacket or longer coat...running into a few hundred dollars only.

SEAL—HUDSON. Genealogically, this, as you know, is muskrat sheared and dyed black. Although your mother may have a coat of this, don't overlook its possibilities for youth. Its glossy sheen makes a lively contrast with dull wools. Its suppleness makes it docile enough for amusingly cut shapes, and its nominal price allows you the finest quality without straining your bank-balance.

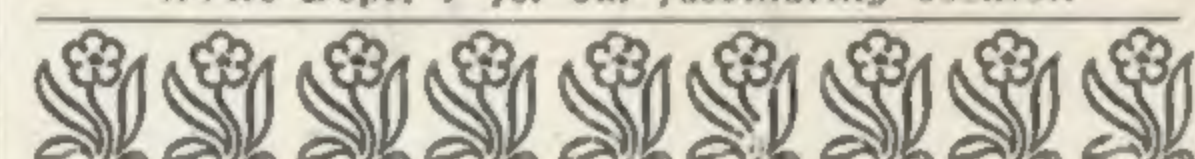
SEALSKIN—ALASKA. The real thing. Only young bachelor seals trapped under Government supervision go by this name. You'll see it this year in both the black shade and the dyed safari-brown. On page 61 is one of the new models in safari-brown.

...Aside from the foregoing families, there are, of course, other furs with special purposes in life. **CHINCHILLA**, which is so rare that only a coat or two can be produced per season. **KIDSKIN**, a grey or black-dyed fur that is used like caracal. **LAPIN**, French for rabbit, a humbly priced fur that thrives for linings or reversible sports coats. **LEOPARD**, whose chief habitat is the sports world. **OTTER**, the American cousin of the leopard family. **OTTER**, a sturdy fur that resembles nutria when its long guard hairs are plucked out. **SILVER MUSKRAT**, a robust fur for campus or country coats. **MOLE**, a silky, short-haired fellow supple enough to handle like fabric. **RACCOON**, the protector of football fans. And **SQUIRREL**, one of the most youthful furs of all.



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a complete new wardrobe for
the coming school year . . . in

Vogue

BE FOREWARNED, says Vogue to the incoming Freshman. A new type of college personality is emerging, bringing new trends in college clothes. The pendulum is swinging away from the era of go-as-you-please. The new college girl is a poised and knowledgeable young woman—suavely groomed in the daytime—sophisticated in the evening. Her motto is the Greek μηδὲν ἄγαν which means “everything in moderation.” So, you’d better not plan your shopping “prelims” until you’ve seen August 15th Vogue. It’s a compulsory course in the *new* college fashions for Freshmen . . . Sophomores . . . Juniors . . . Seniors!

**300 Seniors wrote the formula;
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With the help of seniors in 168 colleges and universities from coast to coast, Vogue has charted all your needs for the season ahead. The seniors summed up their four-year experience in answers to a questionnaire. Then, with these facts in hand, Vogue’s editors set about to select the actual clothes—keeping well within the price-limits dictated by the college girls themselves.

**Wardrobes for “follow-the-leader” and
“lone wolf” types**

Are you a “follow-the-leader” type whose taste runs to sure-fire classics, or a “lone wolf” with a flair for clothes that are different? In either case, you’ll find a fund of wardrobe ideas hand picked for you.

Do you need help in combining colors—or do you prefer to mix your own? Whichever your leaning, the full-color pages of costume-harmonies in the August 15th Vogue will whet your imagination and guide you to new color inspirations.

Are you clever at sewing . . . or have you the address of a good seamstress? This same bulging issue brings you a complete college ward-

robe in Vogue patterns, too. PLUS: a key to cosmetics; a show of new shoes; a guide to girdles, underwear and hats.

Your school shopping is half done!

Sit down with paper and pencil and the August 15th Vogue — and your shopping’s half done. Everything from campus costumes, week-end wear and the makings of a scintillating prom success—down to the last little gadgets and accessories—are lined up for your selection.

Remember that college smartness is not just a question of grey matter. More than mortarboards are to be won at school! So dress well. Learn the first lesson of the year from Vogue’s editors, who know the past and see the future of college fashions. They paint the whole picture for you in the August 15th issue.

AS THE PROFESSOR SEES HER . . . off-the-record comments from a college professor’s notebook. PRIX DE PARIS . . . news of Vogue’s fourth career contest for college seniors. PARLOR TRICKS . . . photographs of people in the news, caught in off-the-stage acts. FALL FABRIC PICTURES . . . preview of weaves, colors, and patterns that usher in Autumn. AND MORE about furs. All in August 15th Vogue.

**“College Fashions,
Furs and Fabrics”**

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August 12th

RESERVE YOUR COPY NOW!

THIS PART OF "DUDE" RANCHING IS O.K. WITH LEE THURSBY



LOOKS MIGHTY PLEASANT being host at Malibu "Dude" Ranch and starting guests Betty Campion and Alice Carver on the trails. But ask Lee Thursby about the endless, ex-

hausting task of keeping 35 restless "dudes" busy, amused, and fed! You bet Lee has a favorite cigarette, and, above, he tells Miss Carver why. It's a preference with a reason!



"Lee, I've been trying to decide what it is I like best about Camels — their mildness, or that good Camel taste. Camels agree with me in so many, many ways!"

"You and me both, Miss Alice. There's so powerful many things to make Camels different. In this 'dude' ranching business I've got to have my nerves in shape *all* the time. Camels don't get my nerves ragged. When ever hustling gets me played out, a Camel gives me a swell 'lift' in energy. There's more pleasure to Camels. Our guests seem to go for Camels too!"

BUT WHAT YOU DON'T SEE ABOVE IS THE TOUGH, NERVE-STRAINING SIDE OF KEEPING A BUSY "DUDE" RANCH GOING

Lee Thursby has got to have steady nerves. He smokes Camel cigarettes. He finds Camels are so mild that they never get on his nerves!



BACK TO THE REAL GRIND, Lee Thursby, assisted by "Shorty" Kelley, hefts grub from the chuck-wagon. Cartons of Camels too. Lee knows his guests feel as he does about Camels during and after meals. Lee says: "I smoke Camels 'for digestion's sake.' Camels give me that 'everything's hunky-dory' feeling—another reason why I say, Camels set me right! Believe me, 'I'd walk a mile for a Camel!'"

Camels are a matchless blend of finer, MORE EXPENSIVE TOBACCOS —Turkish and Domestic

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PEOPLE DO APPRECIATE THE COSTLIER TOBACCOS IN CAMELS

THEY ARE THE LARGEST-SELLING CIGARETTE IN AMERICA

ONE SMOKER TELLS ANOTHER:

"CAMELS AGREE WITH ME!"

What cigarette for the men who grow and know tobacco?

"Camels!" say these leading tobacco planters



"I know the difference between tobaccos that go into various cigarettes," states tobacco planter Joe R. Galloway. "Year in—year out, my extra-fine grades have gone to Camels, including the best of my last crop. Camels are the smoke for me!"



Grower Lee Mason is qualified to know what cigarette has finer tobaccos. He says, "I sold the best lots of my last crop to the Camel people. This has happened many times—with other planters too. I smoke Camels. Most planters do."



"My best baskets of tobacco were bought by the Camel people," declares planter Edward Thompson. "And," Mr. Thompson adds, "over and over that's the experience of most of my planter friends. So, like me, they smoke Camels."